The ĀGAMA ENCYCLOPAEDIA

Volume VII

Preparations for Pūjā

Prof. S.K. Ramachandra Rao

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Further, Indian temples are to be considered only in the general framework of temple culture, which include not only religious and philosophical aspects but social, aesthetic and economic aspects also.

The volumes named Āgama Encyclopaedia deals with the temple-culture and Āgama framework, the sectarian division of the Āgama into Śaiva, Vaiṣnava and Śākta, and the topics selected from the Āgama texts follow. Thus, the entirety of the Āgama, literature in so far as it is relevant to the temple-culture is brought within the scope of The Āgama Encyclopaedia.

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Introduction

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The volume deals with the general problems relating to the idea of Āgama and the broad details of the tradition that is known after Āgama. In the historical perspective Āgamic tradition and the Vedic tradition were initially distinguished, but later the two fused. The circumstances that favoured the separation and integration have been explained. The role that Tantra played in crystallizing the Āgama tradition has been elaborately explained and illustrated. And more importantly the volumes deal almost exclusively with the essential details of temple-culture in India Without an adequate appreciation of this context, other aspects of Āgama cannot become meaningful. In one of the appendices, a fairly exhaustive account of Tantra has been given, for this has provided the major dimension to the Āgama, especially of the Śãkta pursuation.

The volumes which were originally published in the period 1989-1994 by the Kalpatharu Research Academy, Bangalore are being reprinted now, and I am grateful to my friend Shri Sunil Gupta of the Indian Books Centre, Delhi for publishing a revised edition of the volumes.

Bangalore
June, 2004

S.K. Ramachandra Rao

Chapter I

THE WORSHIP RITUALS

There is a temple-lore at once elaborate and encyclopaedic, which guides not only the architects but priests in the temple. Known as 'agāma' this lore comprises of a large number of texts in Sanskrit and in local dialects and manuals dealing with all matters pertaining to temples. While most of them are ascribed to seers and sages of hoary antiquity few of them can really belong to a period earlier than probably the ninth or tenth century A.D. Temples, however, were there and worship of some sort (to which we have no clue today) was being conducted in them. But the temple-culture had not as yet taken hold of the imagination of the people. The Bhāgavata cult, which made its impact on the masses since the beginning of the Christian era was principally responsible for image-worship as well as temple-culture in the country. The two details were significant aspects of the Bhakti-movement, which gathered momentum around the fifth and sixth centuries in the northern and the southern regions. In the South, the work of the Vaiṣṇava āḷvārs and the Śaiva nāyanmārs made a profound impact upon the masses; and they made temples popular. It is only after this that the need for a comprehensive temple-lore was felt, and the need was met by the Āgama texts.

It must be remembered that the Āgama texts are sectarian in orientation. The temples are mostly to Śiva, Viṣṇu or Devī and accordingly the Āgama followed is either Śaiva or Vaiṣṇava, for the Śaktāgama is for all practical purposes included in the Śaivāgama framework. The earliest temples were for all the three major divinities of the traditional lore together (traipuruśa ālayas'), and we do not know what āgama was being followed in these temples. When, however, the sects were crystallized into Śaiva, Vaiṣṇava and Jaina, the modes of worship were determined by the leaders of the sects. We have the Śiva temples where Śaivāgama texts (like Kāmika, Kāraṇa, Suprabheda and Makuṭa) are followed; and in some of the later Śiva temples, the specific Vīraśaivāgama (like Siddhānta-Śikhāmaṇi) were followed along with the Śaivāgama texts.

The Viṣṇu temples follow the Vaiṣṇavāgama texts of the Pāñcarātra or the Vaikhāñasa traditions. Since the advent of Rāmānuja (1017-1137), the Pāñcarātra mode of worship (mostly according to texts like Pādma-Śaṁhitā, Jayākhya-Saṁhitā Pārameśvara-Śaṁhitā and Śri-praśna) prevails in most of the temples of the Śrī-vaiṣṇava pursuation with a noticeable affiliation to the Tamil tradition of Prabandhas. The more ancient Vaikhānasa mode of temple-worship has greater kinship with the Vedic tradition, and continues to be in use (according to texts like Ānanda-saṁhitā Samūrtarcanā Vimānārcanā and the manuals of Atri, Marici and Bhṛgu) in some temples. The temples where the Pāñcarātra mode of worship is prevalent, the shrines of the ālvārs, Rāmānuja and of Vedānta-desika are generally to be found; and the Taṃil prabandhas are recited as part of the daily worship ritual. This is not so in the Vaikhānasa temples.

There are temples to Viṣṇu where neither of the above two āgama traditions is followed. They have adopted the Pāñcarātra framework to evolve a distinct āgama tradition, known as Tantrasāra'. This tradition became popular after Madhva (1197-1276) wrote his work *Tantra-sāra-saṁgraha* and prescribed the mode of worship in the Viṣṇu temples, especially in Tulunādu. This tradition has close affinity with the Tāntrik outlook and with the ritualistic procedures current in the neighbouring Kerala. It is important to note that the Tantra-sāra mode of worship is applicable to Śiva and Devī temples also in this region.

While there are many points of correspondence in practice between these different worship-procedures, there are certain philosophical presuppositions (viz. a distinction between the devotee and the Godhead), and all recognize one supreme form of Godhead to which all other forms are subsidiary. Further, the āgamas recognize the conjoint adoration of four 'seats' of worship (catuh-sthānārcana) : icon (biṁba), sacred pot of water (kuṁbha), mystical diagram (yantra or maṇḍala) and sacrificial fire (agni). The worship procedures in any temple involve these four aspects. The icon is permanently installed in the sanctum. A portion of the water freshly brought into the sanctum each day is worshipped as representing the deity. The mystical diagram, appropriate to the deity in the sanctum may be a permanent metallic one, or may be inscribed on the pedestal of one of the moveable icons representing the main deity, or yet drawn afresh each day by the priest. It is usual in the Devī temples to have aniconic moveable mandalas like Durgā-yantra and Śri-Cakra (in the 'meru' form), in addition to the human representation of Devī in stone or metal, and to give the daily ceremonial bath (abhiṣeka) to the yantras and not to the installed icon (which is bathed only on Fridays or Tuesdays). The temple will normally have a separate 'yāga-śāla', where customary oblations are offered to the sacred fire everyday, during the morning worship.

Worship at the temple is largely guided by the āgama prescriptions, but custom and usage also play an important role. We must note that very few temples of any antiquity were really built according to āgama prescriptions, and that when worship began in most of the temples it was not āgama that determined the procedure. The ruler or the wealthy devotee who built the temple had his own predilections and preferences, and so had the priest who was detailed to conduct worship there. And there were regional influences, local customs and situational pressures. When the priests or the administrators of a temple decided at some point of time to choose an āgama for the worship, the āgama prescriptions had necessarily to accommodate these factors. That is the reason why there is considerable difference in the worship-procedures among many of the well-known temples even when they all claim to follow the same āgama.

This is especially so with regard to the occasional festivals that are conducted in the temple (naimittikotsava, or in Kannaḍa 'heccu-kaṭṭle). The main sequences of the daily worship (nitya or in Kannaḍa nitya-kaṭṭle) are, however, common to a large extent.

These are the two types of services that are conducted within the temple by the priests: daily routine (nitya-kaṭṭle) and occasional festivals (heccu-kaṭṭle). The latter which are more spectacular include festivals of the community or popular interest, like Yugādi, Śaṅkrānti, Dīpāvali, Nava-rātri, Rāma-navamī, Krisṇāṣṭami, Śivarātri, Vināyaka-caturthī, Citrā-pūrṇimā, Kārtika-lakṣa-dīpa. Besides these, there are special worship sequences on occasions like eclipse (grahaṇa), annual observance of the day of the installation of the main deity (usually celebrated as rathotsava stretching to several days), ceremonial purification of the temple premises (pavitrotsava), observance of the days connected with great saints (like Śaṅkara, Rāmānuja and Madhva) or the birthdays of the rulers of the land (vardhanti) or the supposed appearance of asterik of the main deity (called in Tamiḷ Tirunakṣatra'), and the ceremonial and symbolic celebration of events like re-enacting the imagined marriage of the main deity (kalyāṇotsava), legendary victory over a demon (like 'andhakāsura-saṁhāra' in Śiva temples) or blessing a devotee (like 'gajendra-mokṣa' in Viṣṇu temples). But these occasional festivals entail considerable expenditure, careful planning, organization of services and mobilization of human and other resources. The more opulent temples have a long list of these festivals, but a majority of temples are content with two or three in a year, the unavoidable being the 'rathotsava'.

The really important aspect of worship conducted in a temple, however, is the daily one (nityārcana), which is the routine that cannot be missed even on occasional festivals. In many temples of antiquity, the main deity in the sanctum gets only the daily worship, which is not disturbed on any account; the occasional festivals center round the processional images, and are conducted outside the sanctum. The daily worship consists of several customary offerings and presentations (called upacāra). The āgamas suggest five to sixty-four of these sequences, depending on the time and resources available. More common, however, are the sixteen upacāras, when the temple is fairly well-to-do: (1) offering of seat (āsana), for the moveable icon representing the main deity; (2) welcome (svāgata); (3) offering of water for the feet (pādya); (4) ceremonial water-offering (arghya); (5) water for sipping (ācamana); (6) giving a bath (snāna); (7) presentation of garments and ornaments (vasana-bhūśaṇe); (8) presenting sandal paste (gandha); (9) offering of flowers (puṣpa); (10) burning of incense (dhūpa); (11) waving of lights (dīpa); (12) presentation of consecrated food (naivedya); (13) offering water for rinsing the mouth (punar-ācamaniya); (14) presentation of post-prandial tāṁbula; (15) recitation of laudatory hymns (stotra) and (16) making prostrations (namaskriyā). The pūjā proper consists of the presentation of water for the feet, sandal-paste, flowers, incense, light and food.

While these details are common for worship at home and worship in a temple, there are additional details in a temple such as formally waking the deity early in the morning (suprābhata), purification of the premises (puṇyāha), presentation of mirror, foot- wear, fly-whisk etc., some sequences behind the curtain (antaranga-āradhanā), recitation of Vedic passages and sahasranāma, instrumental music (vādya), waving of several kinds of ornamental lights, (the āratis), ritualistic distribution of food-offerings at the subsidiary shrines (bali-dāna), variety of food prepared for offering (like pāyasānna, guḍānna, dadhyodana, poṅgal, appam, dose, etc.) and the performance of fire-oblation (homa) as a part of worship-ritual.

While worship (pūjā) is normally performed only once during the day in the household, worship in the temple is repeated several times during twenty-four hours. The Pāñcarātra texts prescribe twelve pūjās, but more commonly seven sessions are mentioned in āgama texts: (1) dawn (at about 5 a.m., uśah-kāla), (2) early morning (at about 6 a.m. kāla-sandhi), (3) late morning (at about 9 a.m., 'upa-sandhi'), (4) noontime (at 12 noon, 'madhyāhna'), (5) eventide (at about 6 p.m. 'sāyaṅkāla'), (6) early night (at about 8 p.m. 'pradośa') and (7) late night (at about 10 p.m. 'ardha-yāma'). It is usual, however, to speak of six sessions of worship (śaṭ-kālā-pūjā), combining the dawn session with the early morning one. The texts also concede that five, four or three sessions of worship would be admissible, depending on the time available and conveniences at hand, but insist that less than three sessions (tri-kāla-pūjā, morning, noon and evening) would be improper (cf. *Nāradīya-saṁhitā,* 2, 156).

In practice, the first two sessions merge in many temples, and in effect there are but two sessions. The āgamas prescribe only the morning pūjā in temples built on hill-tops, in forests and within fortresses. Even when the worship is done in three sessions, the first session will be the main and elaborate one and the other two will be brief and supplementary. The ceremonial bath (abhiṣ1eka) and customary decorations (alaṅkāra) to the main deity are given only during the morning pūjā. The food-offering at the bali-pīṭha is required to be given three times, but in practice it is given only once, at the noontime worship. The fire-oblations in the yāga-śālā are also offered in the same session.

In addition to the worship sequences mentioned above, worship in a temple begins with the canting of the 'Suprabhāta' hymns which are intended to wake up the deity, even before the first session of pūjā starts, and closes with a ritual known as 'putting the deity to sleep' (śayanotsava), when a metallic replica icon of the main deity is used, after the last session of the pūjā is completed. Water for the worship sequences (called agrodaka) is collected every morning before the first session starts, from a river, pond or well and the priestly assistants along with a few administrative officials of the temple start out to collect water and return to the temple in a procession, to the accompaniment of music (pipe and drum). When the temple is opulent, this procession includes an elephant, on the back of which the priest carrying the water sits.

When the procession returns to the temple, the manegāra will lead to procession carrying a silver staff, (beḷḷi-kolu) and the sthānika will wave the fly-whisk for the water pots and recite selected hymns in Sanskrit. An attendant will hold the ceremonial umbrella above the water-pots. The main water-pȯt will be covered by a cloth and decorated with flower- garlands. The distribution of bali at the subsidiary shrines in the temple-premises also takes the form of a procession of priests and attendants (bali-yātrā), when the drum (especially ḍuḍḍuka) is the main musical instrument. And in this procession, the bali-icon is carried in a palanquin, or by a priest in his hands or on his head. And the bell is sounded by an attendant priest continuously.

The administration of the bath (called 'abhiṣeka' or in Tamiḷ tirumañjana) to the main deity or to a metallic image specially meant for the purpose known as snapana-bera) everyday is an elaborate ritual. If it is the metallic icon that is used, it is brought out from its original seat in close proximity to the main deity, after an in-camera service (known as antaraṅga ārādhanā), and seated on a platform (called in the Viṣṇu temples 'snānāsana'). Milk, curds, ghee, sugar, honey (the five ingredients well known as 'pañcāmṛta'), cocoanut-water and pure water (śuddhodaka, mixed, with saffron, 'kuṁkuma-kesari' and camphor, "pacca-karpūra') are employed for giving the bath one after the other in the same order. During this ritual, the priests standing outside will recite selected Vedic hymns (like Puruśa-sūkta). Sometimes, a golden plate with a thousand holes will be held on top of the icon, and water poured into it will give the icon a shower-bath (known as 'sahasra-dhārābhiṣeka').

After the bath, the icon will be removed to the seat (known as "alaṅkārasana") and decorated with flowers and ornaments, and draped with fresh garments, various presentations (like mirror, fly-whisk, fan, umbrella, tāṁbūla) and diverse recitations are made. Then the icon gets transferred to 'bhojyāsana', where food offerings (naivedya) are made. Finally, lights (ārati) are waved in front of the deities, which sequence marks the climax of the whole proceeding. All the while instrumental music (pipes and drums) will be going on. During the food-offering and the waving of lights, the big bell of the temple hung in the main hall will be sounded (by the temple-functionary called 'golla'). This is the principal and the most colourful part of the worship-ritual, occurring around noon and usually a concourse of devotees would watch the proceeding from the main-hall (mahā-maṇḍapa). Sacred water (tīrtha), sanctified food-offering (prasāda) and flowers taken from the decoration of the main deity are distributed among the people who have gathered on the occasion.

Among the festivals in a temple, the annual 'rathotsava' is the most important and also the most spectacular. The event attracts large crowds of devotees, and it is more socio-economic than religious in nature. Every temple has its own fixed date for this festival, which goes on for several (usually ten) days, and much in advance the necessary repairs to the temple will be attended to. The temple-car (ratha) will be put in order and built up elaborately and elegantly. The vehicles of the deity (vāhana) will be got ready. Provisions for the festival as well as for the mass-feeding will be collected, and invitations will be sent out.

Also called Brahmotsava (for Brahmā, the creator, is supposed to be the chief participant in this festival), it is classed under 'necessary' festivals (nityotsava), on no account to be missed or deferred. The festival that continues for nine days is said to be the best (daivika), as it makes for the well-being of the country and the people. It could, however, be a festival of seven (mānuśa), five (aindra), or three (śaiva) days; or it could be the affair of a single day (brāhma), depending on the resources available to the temple.

The festival formally begins by a ritual of sowing (aṅkurār-pana), the erection of ceremonial flag (dhạvjārohana), and the beating of the big drum (bheri-tādana). The important sequences are fire-sacrifice (homa, or yāgādhivāsa), installation of festival divinities (sthāpanā), distribution of food-offerings (bali-dāna), several special worship details (mahotsava) including the decorated deity going round the township or village on vehicle (vāhana) each day of the festival, repairing in a procession on the last day to a river or pond for ceremonial bath (tīrthasnāna, snapana), and flower-oblations (puṣpa-yāga) on return to the temple, followed by the taking down of the flag (dhvajāvarohana).

The āgama texts prescribe the appropriate vehicles (vāhanas) that must carry the pocessional deity on the different days of the festivals. Tastefully decorated vehicles (in wood or hollow metal) employed in the temples of some standing include 'solar orb' (ravi-mandala), 'lunar orb' (candra-prabhā), lion (siṁha), horse (asva), elephant (gaja), swan (haṁsa), sacred eagle (garuda), peacock (mayūra), Hanumān (in Viṣnu temples), Nandi (in Śiva temples), the wish-fulfilling celestial tree (kalpa-vṛkṣa), the sacred mountain Meru, the 'flower- pavilion' (puṣpa-mandapa), the chief of the serpents (Ananta or Śeśa), palaṇquin (ṡibikā or āndolikā) and the great temple-cart (ratha or Brahma-ratha, which is invariably the last in the series, marking the climax of the festival). During this festival, the temple-car, attractively got-up, receives worship in its own right. When the processional image is seated inside the central enclosure, it is dragged along the streets of the village or township by a large number of devotees, who consider it an act of merit to do so. On all the days of the festival, all the devotees (pilgrims as well as the residents) will be fed free in the temple, irrespective of caste, creed, social status and other considerations).

It is an occasion for all classes of priests (the tantris, āgamikas, purohitas, arcakas, sthānikas and paricārakas) and all the administrative functionaries (from Peṣkār down to the cleaner) in the temple to act in perfect understanding and unanimity. It is also an occasion when the community interacts with the temple as an institution.

There are also other festivals which are observed in the temples, which are not strictly related to the temples.

They are festivals mentioned in the smrti texts, and popularly occasions for gaiety and religious zeal; and people, as a part of the celebrations, customorily visit temples in the locality. The temples too respond by wearing a festive garb, and by conducting special services. A short and general account of festivals, therefore, would not be irrelevant here.

The epic *Rāmāyaṇa* says that religious and social festivals (utsava) and popular gatherings for watching dramas, wrestling contests and dance-recitals (samāja) are calculated to make the state flourish. Khāravela, the Kaliṅga monarch in the second century B.C., claims in his well-known Hāthiguṁpha inscription that he brought cheer to the townsmen by organizing festivals and gatherings ('uchav samāj'). In the first century A.D. Gautamī-putra Sātakarṇi organised festivals and gatherings; so we are told in the Nāsik cave inscription.

And the South Asian writer and astronomer, AI-Beruni, who travelled in India around 1030 A.D. noticed that large numbers of festivals were being celebrated by the people at large. His book in Arabic, *Kitab-ul-hind* provides a vivid account of many festivals, which have survived to our own day.

Festivals have not only a remarkable continuity in our life but have great significance. Some are seasonal in character, and obviously related to agricultural operations (like fertillity, sowing and harvest). Some are astronomical in intent, associated with solstices, equinoxes, lunar phases and eclipses. Some celebrate great events in our mythology involving gods and heroes like Rāma, Krṣna, Ball, Siva, and Kāma.

A large number of festivals are regional in character.

They are tied up with shrines, rivers, mountains, local history or regional agricultural practices: Pongal in the South, Gaṅgā-sāgar and Nab-varśa in Bengal, Pūram and Onam in Kerala, Bhogali-bihu in Assam, Teej in Rājasthan, Tijri in Sindh, Vaisāli Mahotsav in Bihar and Jvālāmukhi festival in the Kāngrā-valley (Himāchal Pradesh), Baiśākhi in Punjab, Nav Roz in Kāśmīr, Pola in Mahārāṣtra, Burwā-maṅgal in Vārāṇasī and māgh-melā in Prayāg.

Festivals of non-Indian origin have also been incorporated in the Indian calender, owing to the composite character of our population. Good Friday (commemorating the crucifixion of Christ) and Easter (recalling the resurrection of Christ) from the Christian, Bakṛ-id (commemorating the ordeal of Hazrat Ibrāhim) and Ramzān from the Islāmic and Jamshed-navroz (Pārsi new year) from the Pārsi backgrounds are illustrations.

Temple-lores have festivals related mainly to the temples, but involving the people in and around the towns. These festivals are not entirely religious in nature; they are more importantly social occasions. The ratha-yātrā of Puri-Jaganhāth, the Brahmotsava of Tirumala-Tirupati and the Pūram of Vaḍakkunāthan of Tricūr, the annual 'seeing of light' in the temple on Śabarimalai hills, the Śiva-rātri celebration in numerous Śiva temples, like those of Varāṇāsi, Ujjayinī and Gokarṇa, the Navarātri festival in many of the Śakti temples like those of Śriṅgeri, Kollur and Kāmākhya and the paryāya at Uḍipi attract large crowds.

The temple festivals often commemorate the founding of the temple; or they celebrate certain planetary conjunctions and events of astronomical significance and mostly they are in accordance with the āgama prescriptions. These are in nature and function different from household festivals and social gatherings. The latter have some characteristic but variant features: observances (like ceremonial bath, special worship, fasting, night-vigil, vows, etc) and customs (like new clothes, gifts, feasts, swinging, dice-playing etc). Some of them are occasions for fairs (melā) and revelry (krīḍa and vinoda)

Customs differ according to the mores prevalent in the region (deśācāra), the caste (jātyācāra) or the family (kulācāra). There is a wide variation in this regard but observances are more or less uniform, for they are determined by the Smṛti texts, which are products of the medieval age. Owing to the passage of time many of the observances and customs have become obsolete; or but a vague semblance remains. But cheer, feasts, gatherings of friends and relatives, gaity and some religious fervour continue to mark the festivals. The number of festivals has also dwindled, due to changes in the style and speed of life.

The early texts mention three important festivals, and all three of them had more social than religious involvements: Yakṣa-rātri (or sukha-rātri), when flower-gathering and dice-playing were incumbent on all the people in order to placate the sylvan spirits; Kaumudī-jāgara (on the full-moon night of the Hindu month āsyayuja), when people were required to gamble and sport, and swinging; and Suvasantaka (or Madanotsava), when along with dice-playing, music and dance were indulged in. The texts also mention picnic parties (udyāna-krīḍā), fun and frolic (vinoda), sports suitable for those who are romantically inclined (krīḍa-rasikocitāh) and sport in water on these occasions. Pleasures according to season were necessary details of the festivals.

Dīpāvalī (called in the texts dīpa-mālikā) during the month of kārtika (October-November) is one of the more important and ancient festivals, celebrated all over the country. It is a five-day festival, incorporating several details, religious, social, astronomical and folk. Dominated by lights and gaity, it includes worship of Lakṣmī, the goddess of fortune and prosperity, commemoration of Rāma's victorious return to Ayodhyā after killing Rāvaṇa, and celebration of the episode of Kriṣṇa's attack on the demon Naraka. Yama is said to have entertained his sister Yamunā with a grand feast on the occasion. Vikramāditya's coronation is also associated with this festival.

Holi is the most popular spring festival. Lighting, bonfire, swinging, throwing of coloured mud, use of abusive language and practical jokes are freely indulged in Kriṣṇa's killing of the demoness Pūtanā (whose name was Holikā) is in the background; and the fun and frolic is meant to frighten away the fiends and goblins (piśācas). After Holi, the Sikhs observe another festival known as Holla-Mohalla, an occasion for rejoicing.

Śiva-rātri (on the thirteenth night of the dark fortnight of Māgha) is an austere festival: devotees fast during the day and keep awake in the night; worship of Śiva is continuous at homes and in temples. But according to Kalhaṇa, the festival included dancing, singing, making of gifts, feasts and gathering of poets in Kaśmir.

Nāga-pañcamī (in Śrāvaṇa, July-August) celebrates the return of Krisṇa to Mathurā after subduing the dragon Kāliya in the river Yamunā. The day is observed by fasting and worshiping snake-effigies. Gaṇeśa-caturthī (in

Bhādrapada, August-September) is a day sacred to the elephant-headed god of great celebrity. The full-moon day of Śrāvaṇa also marks the harvesting of crops in the south.

The full-moon day of Śrāvaṇa (July-August) was once considered propitious for embarking on sea-voyages. It was the day on which Rāma is said to have crossed over to Laṅkā to fight with Rāvaṇa and rescue Sitā. Cocoanuts are thrown into the sea, in order to propitiate Varuṇa, the god of the waters. Tying of protection- threads (rakṣā-bandhana) by sisters on the wrists of brothers marks the festival in the northern states. The twice-born folk renew their sacred chords on this day in the South. Makara-Saṅkrānti is winter-solstice and is observed in the southern states also as Poṅgal. Sun enters into the zodiacal sign of Capricorn, and sets out on his northern course (uttarāyaṇa) on this day. This is celebrated as māgha-mela in Prayāga and as Gaṅga-sāgar in Bengal. Yugādi is the new year day for those who follow the almanac of the Cāndramāna division. A festival of joy and hope, it marks the beginning of the month of Caitra, the ninth day of which month is observed as the birthday of Rāma (Rāma-navami).

Kṛṣṇa's birth in the midnight of the eighth lunar day of the dark fortnight of Śrāvaṇa (August-September) is celebrated with great zeal and piety all over the country as Janmāṣṭamī or as Jayanti (when the astherisk is Rohiṇī). The occasion is especially important in temples dedicated to the Krisṇa form of Viṣṇu, like the one at Uḍipi.

Navarātri (or Dusserah) in Āśvin (September-October) is another festival of all - India significance, although its observance is not uniform. In the North, the nine-day festival is associated with Rāma's killing of Rāvaṇa in the battle in Laṅkā, whereas in the South the background is provided by Mahābhārata. It is an occasion for Devī-worship in its many forms; it takes the form of Durgā-pūjā, when the three primordial forms of Śakti, viz. Mahā-kālī, Mahā-lakṣmī and Mahā-sarasvatī receive elaborate worship.

The ninth day (Mahānavamī) is especially important. It has association with an ancient tribal ritual known as Śābarotsava, on the occasion of the immersion of the Durgā-image in waters on the following day (daśamī). Navarātrī was the festival which was observed with great pomp and pageantry by the Vijayanagar kings; and later in many princely states. The observances include worship of the weapons, books and implements, worship of the samī-tree and launching on new undertakings. Every day of this nine-day festival is marked with feasts, visits, gatherings and worship of Devī.

Some festivals are observed once in several years, like Kuṁbha-melā (once in twelve years) in Prayāga, Haridwāra, Nāsik and Ujjainī, Ardha-Kuṁbha-Melā (once in six years), Mahā-mastakābhiṣeka (once in about twelve years) in Śravaṇa-beḷ-goḷa, Paryāya (once in two years) in Uḍupi, and Naḍāvali (at unspecified but long intervals) in Dharmasthala.

CHAPTER II

SNĀNA: RITUAL BATH

The temple being a consecrated place and worship in it being in the nature of an 'external sacrifice' (bahir-yāga), even entering into the sacred precincts of the temple is a ritual. The priest who is specially qualified to conduct this 'sacrifice' for his own sake as well as for others, is required to go through his routine domestic worship sequences (āṭmārtha-pūja or gṛhārcanā) and get into a proper and propitious mood. And this involves preparation, which is not only physical but psychological and spiritual.

While there is a technical distinction between the expressions yāga (in antar-yāga) and 'pūjā' (in ātmārtha-pūja), the idea of a complete 'pūjā' involves the notion of the 'yāga'. For without the internal 'yāga', the external yāga (which is tantamount to pūjā) must never be resorted to:

अन्तर्यागं पुरा कृत्वा बहिर्यागमथाचरेत्।
अकृत्वा मानसं यागं यो बहिर्यागमाचरेत्।
वृथा परिश्रमस्तस्य शास्त्रस्यान्ते विनिश्चितम्।।
(Śivāgama-prayoga-candrikā, p.26)

Basic to the concept of yāga is purification of body and mind, without which no acquisition of merit would be possible. Preparation for any rite involves the acquisition of necessary competence or eligibility for the performance of that rite. It is a 'saṁskāra' with a twofold purpose: elimination of existing defects (doṣāpanayana) and acquirement of new merits (guṇān-taropajanana). It fulfills the same purpose as the 'dīkṣā' (initiation or consecration) does for the novice; it confers competence and obviates obstructions.

दीयते ज्ञान सद्भावः क्षीयते पापसञ्चयः।
तेन दीक्षेति सा ज्ञेया पाशछेदक्षयात् क्रिया।

(Prayoga-sāra)

दद्याच्च दिव्भावं क्षिणुयाद्दुरितान्यते भवेद्दीक्षा।

(Prapañca-sāra, 5, 2)

The two component syllables in the word 'dīkṣā' are taken to signify gifting ('dī', divya-bhāva-pradānāt) of the divine (viz, supernatural, spiritually evolved) status, and destruction ('kṣi') of evil propensities. The latter syllable is also explained as suggesting purification (kṣālanāt kalmaśasya ca, *Kulārṇava-tantra*). The real import of dīkṣā is different from initiation by instruction (upadeśa), which is merely the acceptance of a mantra ('mantra-mātra-kathanam'). The dīkṣā ritual is more importantly a method of cleansing and overcoming limitations. And this is precisely what is sought to be achieved in the preparatory rites in worship.

The presupposition is that the individual worshipper needs to transform his normal constitution into at least a partly divine one so that communion with divinity is facilitated, for no one other than a divine being can successfully worship divinity.

नादेवो भूत्वा देवमर्चयेत्।

The first step to transcend normal limitations is to cleanse ones constitution (both physical and psychical) thoroughly by a sequence of rituals beginning with a ceremonial bath (snāna). The devotee cleanses not only himself but goes through five kinds of purifications: purification of ones body and mind (ātma-śuddhi), purification of the place where worship is conducted (sthāna- śuddhi), purification of the articles used in worship (dravya- śuddhi), purification of the mantras uttered during worship (mantra-śuddhi) and purification of the icon worshipped (liṅga-śuddhi).

प्रथमं चात्मशुद्धिः स्याद् द्वितीयं स्थानशोधनम्।
तृतीयं द्रव्यशुद्धिः स्याच्चतुर्थं मन्त्रशोधनम्।
पञ्चमं लिङ्गशुद्धिः स्यादित्येताः पञ्चशुद्धयः॥

The very first sequence has two aspects to be cleansed; ones own body and ones self. The expression 'ātmā' signifies the self (jīva) as well as the body-mind complex:

आत्मशुद्धि ततः कुर्याद् द्विविधं परिकीर्तितम्।
आत्मनश्च शरीरस्याप्यात्मसंज्ञाऽत्र कथ्यते।
तयोस्तु शुद्धिरित्यात्मशुद्धिरेषा प्रकीर्तिता॥

(Ajitāgama, 20, 37-38)

The entirety of antar-yāga is calculated to accomplish this first sequence. For a priest, the worship at home (ātmārtha-pūja) serves the same end. This sequence begins with a ritual bath (snāna), without which no action of any importance is undertaken. A bath is required to be had as soon as the day starts, and after several actions such as shaving, copulation, contact with evil folk and bad dreams (which are imagined to contaminate or pollute the body-mind complex)

छर्दितेऽप्युदिते सूर्ये श्-मश्रुकर्मणि मैथुने।
दुःस्वप्ने दुर्जनस्पर्शे स्नानं षट्सु विधीयते॥
(Kāmikāgama, pūrva, 3,111)

The āgama texts prescribe the standard conduct for a priest even before he goes for his bath. He is required to get up at dawn and contemplate on Godhead. He should then go out of his abode to a secluded spot outside the village, alone or with an aid. He must carry a cudgel in his hand and seek out a place in the vicinity of a water-hole. He must ease himself, facing the northern direction, and well concealed by bushes. While expelling his urine and faeces, his head must be covered by a cloth, and his sacred chord must be held in his hand or wound round his one of ears.

ब्राह्मी मुहूर्ते चोत्थाय हृत्पङ्कजगतं शिवम्।
निष्कम्पदीपिकाकारं प्रणवात्मकमव्ययम्॥
ध्यायन् प्रभाते विमले दण्डपाणिः सहायवान्।
गत्वा निकेतनाद्बाह्ये विनजं सजलाशयम्॥
स्नानमावश्यकं तत्र कुर्याद्वै साधकोत्तमः॥
मूत्रकण्टककीटास्थिविष्ठादि प्रावृतं त्यजेत्॥
(Kāmikāgama, 1,3,3-5)

प्रत्यूषे स समुत्थाय शयनात्पूजयेत्सुधीः।
आत्मन्यालोकयेज्ज्योतिः परं तच्छिवरूपिणम्॥
नमः शिवाय शर्वाय देवाय परमात्मने।
सदैकरूपाय विकल्परहिताय ते॥
संजप्यैवं बहिः कुर्यान्निजधाम्नः सहायवान्।
निर्जन देशमासाद्य कण्टकेन विवर्जितम्॥
छन्नमूर्धोऽपवीतं तु कृत्वा कणेऽथ दक्षिणे।

उत्तराभिमुखः स्वस्थो रात्रौ चेद्दक्षिणामुखः॥
उपविश्याथ तत्रैव विण्मूत्रं तु विसर्जयेत्।
तृणाद्यन्तरिते देशे वाग्यमी न निरीक्षयेत्॥
दिशो लिङ्ग मलं चापि न निष्टीवनमाचरेत्॥

(Ajitāgama, kriyāpāda, 19, 6-10)

उत्थाय च बहिर्ग्रामाच्छन्नमूर्धा च दण्डभृत्।
वामयज्ञोपवीती चाप्येकाकी वाग्यमः सुधीः॥
पूर्वापराह्णयोर्भानोर्मण्डलं दक्षिणं यथा।
दक्षिणाभिमुखो रात्रौ तृणमाधाय भूतले॥

(Kāraṇāgama, 1. 29, 6-9)

प्रातःकाले शिवं ध्यात्वा सर्वकर्म शिवाय च।
ग्रामस्यैशान्यदिग्देशे मलादीनि विसर्जयेत्॥

(Makuṭāgama, 2,10)

.... सौम्यवक्त्रः कर्णस्थ सूत्रकः।
शिरोऽवकुण्ठनं कृत्वा त्यजेत्तदुभयं नरः॥
रात्रौ दक्षिणवक्त्रस्तु तृणाद्यन्तरिते भुवि।
मौनी गुल्मादिसंछन्नो नासाग्राहिलोचनः॥

(Kāmikāgama, 1, 3, 8-10)

करे वा कर्णमूले वा उपवीतं न्यसेद् बुधः।
वेष्टियित्वा शिरस्तत्र ऋजुकायो न पाचयन्॥

(Suprabhedāgama, 1,4,4-5)

Among the several prescriptions contained in the extracts from āgama texts given above, is the silence that must be maintained while attending to the calls of nature ('maunī', 'vāgyamī'). There are six situations in which silence is to be observed; conduct of worship (pūjā), meditation with recitation of a mantra (japa), performing a fire-oblation (homa), attending to calls of nature (malotsarga), having a bath (snāna) and eating ones food (bhojana):

पूजाकाले जपे होमे मलोत्सर्गे विशेषतः।
स्नानभोजनकाले च मौनं षट्सु विधीयते॥

It is also prescribed that while engaged in attending to the calls of nature, one must not look here and there, must not look at what he has expelled or at his penis; he must on the other hand settle his gaze on the tip of his nose (nāsāgra-locanāt). For even this perfectly natural and routine function should be gone through in all seriousness and dignity.

The expression 'śauca' ("cleansing") refers to the mode of cleansing oneself after the elimination of wastes from the body; he washes his hands and feet (till the knees) with water and mud, sits in a clean spot, rearranges his sacred chord property, ties his tuft of hair with the gāyatrī-hymn and ceremonially sips water:

उद्धृताम्भोमृत्तिकाभ्यामित्त्थं नारद यत्नतः।
कृत्वोत्सर्गं ततः कुर्यात् शौचं मूत्रपुरीषयोः॥

(Padmottara-khaṇḍa, Chap. 109)

कृत्वाथ शौचं प्रक्षाल्य पादौ हस्तौ च मृज्जलैः।
निबद्धशिख आसीनो द्विज आचमनं चरेत्॥

Bath is a continuation of the 'sauca' sequence, for bath also is a cleaning process. When the person is sleeping, he becomes unclean with several bodily discharges like saliva flowing out of his mouth and sweat all over his body; owing to the prevalence of tamas, wastes in the body accumulate and the sense-functions slacken. Bath not only refreshes by eliminating sweat and other wastes but provides strength and energy for the body and sense-organs. It is said to prolong life and secure health and well-being.

अस्नात्वा नाचरेत्कर्म जपहोमादि किञ्चन।
लालास्वेदस्माकीर्णः नवच्छिद्रसमन्वितः।।
...
स्नानं पवित्रमायुष्यं श्रमस्वेदमलापहम्।
शरीरबलसन्धानं केश्यमोजस्करं परम्।।

(Rāja-vallabha)

A bath after one wakes up in the morning is also regarded as sacred, for it eradicates the evil propensities that may have been formed during the night owing to ones ignorance or insensitiveness.

अज्ञानाद्यदि वा मोहाद्रात्रौ दुश्चरितं कृतम्।
प्रातःस्नानेन तत्सर्वं शोधयन्ति द्विजातयः।।

Cleanliness as well as purity of mind are not to be had without a bath.

नैर्मल्यं भावशुद्धिश्च विना स्नानं न जायते।
तस्मान्मनो विशुद्ध्यर्थं स्नानमादौ विधीयते।।

Thus the bath in the morning is said to be beneficial in two ways: it secures concrete or visible benefits (like elimination of dirt and waste) and also provides spiritual or invisible gains (like obviating possible obstacles and sins):

प्रातः स्नानं प्रशंसन्ति दृष्टादृष्टफलं हि तत्।

सर्वमर्हति पूतात्मा प्रातःस्नायी जपादिकम्।।
(दृष्टफलं मलापकर्षादि, अदृष्टफलं
प्रत्यवायपरिहारादि।)

By morning ('prātah') in connection with the bath is meant the time immediately prior to sun-rise ('sūryodayāt-prāk-kālah'), for it is prescribed that one must have his bath looking at the eastern horizon while dawn is breaking:

अरुणकिरणग्रस्तां प्राचीमालोक्य स्नायात्।

It is also prescribed that when one is bathing in a flowing river, he must face the direction of the current, but that if the water in which he takes his bath is stagnant, or if he takes his bath in the house, he must face the sun:

स्रोतसां संमुखो मज्जेत् यत्रापः प्रवहन्ति वै।
स्थावरेषु चैव सूर्यसम्मुख आप्लवेत्।।

The prescribed ritual bath is invariably an immersion or complete dipping in water (majjana, avagāhana), or bath on the head (śiras-snāna). The most preferred bath is in a flowing stream, waist-deep (literally navel-deep); the person stands in water, plugs with his hands his ears and nostrils and takes a dip thrice:

नाभिमात्रजले गत्वा केशान् द्विधा द्विजः।
निरुद्ध्य कर्णौ नासां च त्रिकृत्वा मज्जनं ततः।।

If, however, one is unable for any reason to have this kind of a bath, then there are other varieties of bath, which are also permitted.

We read in *Mrgendrāgama* (paṭala 2) that a ritual bath which generates the mind's competence to undertake a meritorious act like worship is of seven kinds:

अर्थार्चनादिसत्कर्मयोग्यताजनकं चितः।
स्नानं निगद्यते सप्तविधमीशोदितैः पदैः॥

More often, however, only six kinds of bath are recognized, as for instance in *Kāmikāgama* (pūrva, 3,2):

(1) Vāruṇa-snāna (bath in water):

This is what is most often preferred in the Smrti texts, and what is most frequent in practice ('smṛtyācara-siddhah'). This in fact is the proper mode of cleansing the body as well as mind. A statement ascribed to Sadyojāta includes this variety of bath under śauca ('cleansing') and describes it as capable of purifying the body and as productive of concentration of mind:

Nārāyaṇa-kaṇṭha's Vṛtti on *Mṛgendrāgama,* kriyāpāda, paṭala 2,1)

शौचमप्यात्मशुद्धेः समाधिलाभस्य च कारणम्।

All texts uniformly prescribe this kind of bath at the head of the lists of five, six or seven kinds.

According to *Cintyāgama* (4, 3-5), vāruna-snāna could be of four sub-varieties depending on the source of the water available for bath; stream, canal, pond and well. Of these, bath in a river is the best; and next best is bath in a canal; and following it in the order of decreasing merit are the bath in a pond and bath in a well. The last is the worst, but if water in the well is sufficient to take a dip then it is as good as bath in a pond:

आह च श्रीमान् सद्योज्योतिः-
वारुणं चतुर्भेदं नद्यां स्नानं तथोत्तमम्।
नद्या बहिर्गते तोये स्नानं तु मध्यमं भवेत्॥
तटाकमधमं विद्यात् कूपस्नानमधमाधमम्।

कूपावगाहकं स्नानं चरेत्ताटाकतुल्यकम्॥

Dīptāgama (55, 2-4), which makes a similar four-fold classification of the source of water for the bath, makes a distinction between a large well or tank (vāpī) and a small well (kūpa). Bath in a large well or tank is ten times more meritorious than bath in a small well; bath in a pond (taḍāka) is four times superior to the bath in a large well or tank; bath in a river (nadī) is thousand times better than the bath in a pond. However, bath in an ocean confluence (samudra-saṅgama) in incomparably superior to any of the above.

नद्यां वाप्यां तटाके वा कूपे वापि चतुर्विधम्।
कूपाद्दशगुणं वापि वापीस्नानं विधीयते॥
वाप्याश्चतुर्गुणं ज्ञेयं तटाकं तु यथाक्रमम्।
तटाकात्सहस्रगुणं प्रोक्तं समुद्रसंगमे भवेत्॥

According to *Kālottara-tantra* (3,2-4), the river that eventually joins an ocean (samudra-gā) is the best for taking a bath. If, however, this is not available, a large pond (bṛhat-sara) is to be preferred. In case even this is difficult of access bath in the open tank (taṭaka) is suitable, and next in the order of preference is a temple-tank (puṣkara). The idea is that when a large stretch of water is available, smaller ones are not to be chosen for a ritual bath. As far as possible, one should not think of a bath within the confines of a house ('prabhūte sati nālpam tu snānāya syāt kadācana').

प्रयत्नेन पुमान् स्नायान्न च गृहोदकेन तु।

Soma-śambhu-paddhati (1,1,19) also describes bath in the house as most unsuitable:

गृहे स्नानमनुत्तमम्।

However, *Matanga-parameśvara* (kriyā-pāda) suggests bath in the house, when other sources of water like river on the plains, mountain-streams, natural ponds and secluded tanks are not available.

नदीनद प्रवाहेषु पर्वतेषु सरःसु वा।
तटाके दीर्घकायां वा देहमात्रेऽप वा शुभे।।
पुष्करिण्यां विविक्तायां गृहे वा साधकोत्तमः।
स्नायात् कर्मप्रसिद्ध्यर्थं ...

Kāmikāgama (1,3,40) also permits the priest to have as a last resort his bath in his own house in pure water, cold or hot; he must be seated on a small stool while he takes his bath.

अथवा स्वगृहे शुद्धवारुण्या शीतलेन वा।
तप्तन लिप्तभूमिस्थपीठस्थः स्नानमाचरेत्।।

2) Āgneya-snāna (also called taijasa-snāna) is literally bath in fire; in effect, however, it is smearing the body with ash, in the place of a regular bath in water. But *Matanga-paramesvara* warns that it is only the one who normally has his bath in water every day that is eligible to have this ash-bath (when he is unable to take a bath in water)

सकृद्यथाशक्तिस्नातोऽम्भसि दिने दिने।
भस्मस्नानेऽधिकारी स्यान्नन्यथा मुनिपुङ्गव।।

This verse has sometimes been interpreted as meaning that bhasma-snāna is actually a second bath, to be resorted to by one who has already had his vāruna-snāna (viz. bath in water). *Mrgendrāgama* (paṭala 2) also says that the taijasa-sñana is prescribed only for one who has already purified himself with vāruṇa-snāna:

तत्पूतस्योच्यमानेन विधिना भस्ममानलम्।

The commentator, however, quotes a half-verse from *Svāyaṁbhuvāgama* suggesting that the taijasa-sñana may or may not follow vāruna-snāna:

जलस्नानोत्तरं नित्यमनुत्तरमथापि वा।

The bath in ash is in practice smearing (uddhūlana) of the entire body excluding hands and feet ('sarvāṅgam pāṇi-pādetarat') with ash from certain varieties of approved wood (like palāśa and candana), or with ash from burnt cow-dung. The parts of the body especially mentioned for such smearing are head, face, torso and thighs (*Mataṅga-parameśvara,* 2, 26). This bath is indicated for celibates, according to *Ajitāgama* (19,96 'brahmācarināṃ') or for ascetics, according to *Kāmikāgama* (1,3,101 'yatīnām bhasmanā kṛtam')

(3) Māhendra-snāna (or aindra-snāna), also called in some texts 'divya-' or 'nābhasa-snāna', is exposing the entire body to rain while there is also sun; and the bather here faces east, lifts up his arms and, reciting 'Īśāna-mantra', walks seven steps.

आतपे वृष्टिसंयुक्ते प्राङ्मुखश्चोर्ध्वबाहुकः।
ईशानं जपेन्मन्त्रं गच्छेच्च पदसप्तकम्।

(Ajitāgama, 19,112-113)

सूर्यांशुवर्षसम्बन्धे प्राङ्मुखेनोर्ध्वबाहुना।
माहेन्द्रस्नानमीशेन कार्यं सप्तपदावधि।।

(Soma-sambhu-paddhati, 1,43)

ऐन्द्रं चातपवृष्ट्या स्यात्प्राङ्मुखेनोर्ध्वपाणिना।

(Kāmikāgama, 1,13,102)

सूर्यवृष्ट्या तु नाभसम्।

(Mṛgendrāgama, 2,30)

(4) Vāyavya-snāna (or anila-snāna) is exposing ones body to the wind or breeze that is filled with particles of earth raised from the stamping of legs by a moving herd of cows. The bather follows for a hundred steps the cows, reciting puruśa-sūkta:

वायुना दिवि विस्तीर्णं रजो यद्गोकृतं महत्।
अनुसृत्य तु तद्गच्छेज्ज्यन् पुरुषमुत्तमम्।
यावच्छतपदं तु स्यात्स्नानं वायव्यमुत्तमम्॥

(Ajitāgama, 19, 114-115)

गोसंघमध्यगः कुर्यात्तन्खुरोत्खातरेणुभिः।
पावनं नरमन्त्रेण स्नानं तद्वर्मणा तथा॥

(Soma-śaṁbhu-paddhati, 1,44)

गवादिसद्रजोयोगमरुत्सेवनमानिलम्।
संहितामन्त्रस्मरणपूर्वकम् ....

(Mṛgendrāgama, 2, 29)

कुर्याद्गोकुलसञ्चारधूलिभिः वायुसम्भवैः।
पुरुषेणैव मन्त्रेण स्नानमुत्तमोत्तमम्॥

(Kāmikāgama, 1,3,103-104)

(5) Mantra-snāna is sprinkling over ones head water that has been consecrated by a mantra (frequently sadyojāta-mantra). The procedure is to wash ones feet, ceremonially sip water, and placing a little water in a vessel to

consecrate it with the root-mantra (like om" or sadyojāta) touching the water again and again. Then the water thus made holy is sprinkled three times over the head. This is said to be capable of eradicating all sins. While this kind of bath is usually resorted to when it is not possible for any reason to have a bath in water, some texts insist that this is indicated even in the vāruṇa-snāna.

सद्यादिमन्त्रपूतेन वारिणाभ्युक्षणं तु यत्।
मूर्ध्नि तन्मान्त्रमुद्दिष्टं .... ॥

(Ajitāgama, 19,115)

सद्यादिमन्त्रजप्तेन तोयेन परिमार्जनम्।
मान्त्रं तद्वारुणस्नानविधावपि विधीयते॥

(Kāmikāgama 1,3, 105-106)

प्रक्षाल्य पादौ आचम्य पात्रे क्षिप्त्वा जलं तथा।
व्योमव्यापिपदैश्चैव षडङ्गैर्ब्रह्मपञ्चकैः॥
मूलेनैव तु तत्तोयमभिमन्त्र्य सकृत्सकृत्।
संस्पृशेत्तेन तोयेन मूलमन्त्रेण वर्मणा॥
मूर्धादि पादपर्यन्तं त्रिधा संस्पर्शयेत्ततः।
मन्त्रस्नानं समाख्यातं सर्वपापक्ष्यो भवेत्॥

(ibid, 1,29, 93-95)

सद्योजातादिभिर्मन्त्रैरभिषेचनम्।
मन्त्रस्नानं भवेदेवं वारुणाग्नेययोरपि॥

(ibid, 3,2)

(6) Mānasa-snāna is tāntrik in import ('mānasam śāktam') and is recommended on all occasions ('sarvatra vihitam'). It consists of reciting in the mind the pranava-mantra (om) or any root-mantra (like 'om' or sadyojāta) one hundred and eight times along with breath-regulation

(prāṇāyāma). The other kinds of bath will acquire more merit when combined with this mental 'bath', which may, however, also be done alone.

प्रणवस्य जपेनैवाष्टोत्तरशतैनैव प्राणायामयुतेन च।

(Ajitāgama, 19, 117)

प्रणवस्मरणोपेतं प्राणायामेन मानसं।
सर्वस्नानेषु कर्तव्यं केवलं वा विधीयते॥

(Kāmikāgama, 1,3,105-106)

मनसा मूलमन्त्रेण प्राणायाम पुरःसरम्।
कुर्वीत मानसं स्नानं सर्वत्र विहितं हि तत्॥

(Suprabhedāgama, kriyā, 5, 2)

मनोवृत्त्या मूलमाविलयं स्मरन्।

(Mṛgendrāgama, paṭala 2, 31)

To the above are added two more:

(7) Bhauma-snāna (or pārthiva-snāna), which is mud-bath, usually by taking mud from the banks of sacred river and rubbing it over ones body or simply by applying it on the head with a mantra.

गङ्गादि सत्पयःस्पृष्टमृदा वा पूतयान्वया।
विधिना पार्थिवं स्नानं ..... ।
तया मूर्धादि गात्रेषु मन्त्रैः कुर्यात् त्रिपुण्ड्रकम्॥

(Mṛgendrāgama, 2,29)

(8) Gaurava-snāna is mentioned in *Mṛgendrāgama* (2,31) as one of the seven kinds (excluding mantra-snāna from the list in *Ajitāgama,* given above). It is taking on ones head a little of the water in which the holy master's

feet have been washed; it is like placing the feet of the holy master on one head:

गुरुपादाम्बुजालबधमूर्ध्नो गौरवमुच्यते।
शुचिर्मूर्ध्ना गुरोःपादौ विभृयाच्छिवमुच्चरन्॥

Cintyāgama (4,1 -2) recognizes only three varieties of bath: bath in water, bath by smearing ash, and bath in the mind:

स्नानं तु त्रिविधं प्रोक्तं सर्वपापविनाशनम्।
वारुणं च तथाग्नेयं मानसेति त्रिधा भवेत्॥

Most of the texts however, enumerate five kinds of bath (pañca-snāna):

पञ्चस्नानानि विप्राणां विहितानि विशुद्धये।
वारुणं तैजसं दिव्यं वायव्यं मानसं तथा॥
(Dīptāgama, 55,5)

पञ्चस्नानानि विप्राणां हीनानां शुद्धये ततः।
स्नानं वारुणमाग्नेयं दिव्यं वायव्यमानसे॥
(Suprabhedāgama, 1,5,1-2)

स्नानानि पञ्च प्रोक्तानि दीक्षितानां विशुद्धये।
वारुणं तैजसं दिव्यं वायव्यं मानसं तथा॥
(Mukuṭāgama, 2,16-17)

वारुणं भस्म माहेन्द्रं मारुतं मन्त्रसंज्ञकम्।
एवं पञ्चविधं स्नानं सर्वकार्येषु योग्यता॥
(Yogajāgama, 5,14)

स्नानं पञ्चविधं ज्ञेयं वारुणं स्नानमेव च।

स्नानं वारुणमाग्नेयं दिव्यं वायव्यमाहसे।।
आग्नेयं वारुणं चैव वायव्यं मान्त्रमेव च।
शैवं पञ्चविधं स्नानं प्रवदन्ति मनीषिणः।।

(Kālottara-tantra, 3, 31)

The ritual bath is said to be completed in five parts: besides the actual bathing, there is a preliminary deliberation (saṁkalpa), then the proper mantras are recited, followed by cleansing (mārjana), eradication of sins (aghamarśaṇa) and water-libations to the gods (tarpaṇa).

संकल्पः सूक्तपठनं मार्जनं चाघमर्षणम्।
देवतातर्पणं चैव स्नानं पञ्चाङ्गमुच्यते।।

All these sequences are gone though while one is still in the water. The first sequence, namely saṁkalpa, usually takes this form:

अमुकस्थे रवौ मासि तिथौ वारे सरिद्वरे।
स्नानं देव करिष्यामि त्वत्पूजार्थं प्रसीद मे।।

The śaivāgamas suggest that after saṁkalpa and before the next sequence, permission of Bhairava for the ritual bath is to be sought thus:

अतिक्रूर महाकाय कल्पान्तदहनोपम।
भैरवाय नमस्तुभ्यं अनुज्ञा दातुमर्हसि।।

Then the bather is required to stand in the water which reaches his navel and invoke all the sacred rivers to be present here:

गङ्गे च यमुने चैव गोदावरि सरस्वति।
नर्मदे सिन्धु कावेरि जलेऽस्मिन् सन्निधिं कुरु।।

After the bath, the priest is required to go through his routine brahmanical sandhyā-ritual and perform the prāṇāyāma thrice before resorting to the tāntrik-sandhyā:

स्नात्वोत्तीर्य पुरा ब्राह्मीं यजेत्सन्ध्यां तु भौतिकः।
प्राणायामत्रयं कृत्वा शिवास्त्राष्टशतं जपेत्॥
(Ajitāgama, kriyā, 19,31)

There are detailed prescriptions regarding the ceremonial sipping of water (ācamana-vidhi), cleansing with water (mār-jana) and ritualistic elimination of sins with water (aghamar-śaṇa), while still in water.

वामहस्ते जलं स्थाप्य स्त्रवदुत्क्षिप्य मस्तके।
मन्त्रसंहितया धीमान् मार्जनं सम्यगाचरेत्
(ibid, 55)

दक्षहस्तस्थितं कृत्वा वामपाणिस्थितं जलम्।
आघ्राय पूरकेणैव कृष्णं पापं विचिन्तयेत्॥
रेचकेन पुनः पापमस्त्रेणाशु जलस्थितम्।
ध्यात्वा भूमौ क्षिपेद्धीमान् तज्जलं चास्त्रमन्त्रतः॥
(ibid, 57-58)

Then follows the sequence of offering water-oblations (tarpaṇa) to the gods, sages and manes (ancestors). There is a long list of deities and sages to whom such oblations are due ("tar-paṇīya; siddhi-kāṁkṣibhih'). Water-oblations to the gods are given along with flowers, to the sages along with blades of darbhā grass, and to the manes with sesamum seeds.

पुष्पदर्भतिलैः पृथगक्षतसंयुतैः
देवान् ऋषीन् पितृंश्चापि तर्पयेत् क्रमशो बुधः।

The ritualistic nature of the bath as a preliminary for self-purification is emphasized by the resolve one is required to make before entering the water-source (saṁkalpa). Reciting the precise day of the year, the time and the exact location in which one takes a bath, he says that the bath is being undertaken to get rid of all sins, known and unknown, and to obtain the necessary right to perform the worship of the deity:

अमुकस्थे रवौ मासि तिथौ वारे सरिद्वरे।
स्नानं देव करिष्यामि त्वत्पूजार्थं प्रसीद मे॥
मम ज्ञाताज्ञातसमस्तपापक्षायार्थं करिष्यमाणदेवताराधन-
मन्त्रपुरश्चरणाद्यधिकारसिद्ध्यर्थं शरीरमनः शुद्ध्यर्थं
नित्यकर्मांगभूतमादौ तीर्थस्नानमहं करिष्ये॥

He must not enter the natural source of water without first washing his feet and hands ('pāṇi-pādam prakṣālya'). And after finishing his bath, he must offer oblations (with water, and sometimes with sesmum seeds) to the divinity in charge of the water-source (yakṣa), with the prayer to pardon the bather for having polluted water with his bodily dirt while bathing:

यन्मया दूषितं तोयं मलैः शारीरसम्भवैः।
तस्य पापस्य शुद्ध्यर्थं यक्ष्मैतत्तै तिलोदकम्॥

or

यन्मया दूषितं तोयं शारीरमलसञ्चयात्।
तद्दोषपरिहाराय यक्ष्माणं तर्पयाम्यहम्॥

This is followed by a formal water-oblation being offered to the manes and departed ancestors, for whom due funerary rites may or may not have been performed. This is done as a part of the daily ritual (nitya-karma), and has no relation to the srāddha ceremony.

आग्निदग्धाश्च ये जीवा येप्सदग्धाः कुले मम।
भूमौ दत्तेन तृप्यन्तु तृप्ता यान्तु परां गतिम्॥

Known as 'snānāṅga-tarpaṇa', this must be offered while the clothes are still wet, and while one has not dried himself ('tāvan na pīḍayed vastram akṛtvā pitṛ-tarpaṇam'). It is said that after the bath the water dripping from the head (viz. hair) will please the gods, water dripping from the body the sages, and the water dripping from the clothes the ancestral spirits.

शिरोवारि शरीराम्बु वस्त्रतोयं यथाक्रमम्।
पिबन्ति देवा मुनयः पितरो ब्राह्मणस्य तु॥

After a ceremonial sipping of water (ācamana), water-oblation is then offered to the sun-god, which sequence marks the completion of the ritual of bathing. The usual prayer that is uttered during this act is:

एहि सूर्य सहस्त्रांशो तेजोराशे जगत्पते।
अनुकम्पय मां देव गृहाणार्घ्यं नमोऽस्तु ते॥

After the bath one must ceremonially sip water and come out of the water. Sipping of water is itself a ritual, enjoined to be done for purification. Facing east or north and cupping the right palm to resemble the cow's ear one puts in it with a spoon from his left hand a small quantity of pure water, just enough to drown a māśa seed, and sips it thrice and then wipes his mouth. While sipping, the thumb and the little finger are kept away.

दक्षिणं तु करं कृत्वा गोकर्णाकृतिवत्पुनः।
त्रिः बिपेद्दक्षिणेनाम्बु द्विरास्यं परिमार्जयेत्॥
(Smṛti-bhāskara)

पूर्वाभिमुखो वा उत्तराभिमुखः वामकरं जले।
स्थले वा विन्यस्य जानुमध्यहस्तेनाचमनं चरेत्॥
गोकर्णसदृशे हस्ते माषमग्नजलं पिबेत्।
न्यूनाधिकं तदा चेत् स्यात्सुरापानसमं स्मृतम्॥
(Cintyāgama)

आयतं दक्षिणं कृत्वा गोकर्णाकृतिवत्करम्।
माषमज्जनमात्रास्तु संगृह्य त्रिः पिबेदपः॥
(Bhāradva-saṁhitā)

संहतांगुलिना तोयं गृहित्वा पाणिना द्विजः।
मुक्त्वाङ्गुष्ठकनिष्ठे तु शेषणाचमनं चरेत्॥

Many are the occasion? in which such ceremonial sipping is indicated: before worship of gods and prostrations to teachers, after bath, fasting, lunch and sleep, when gas is eliminated, when one sneezes or spits, when one gets angry or laughs loudly, when one utters a falsehood, when one cries, or when one comes into contact with a cat or mouse.

देवार्चनादि कार्याणि तथा गुर्वभिवन्दने।
कुर्वीत सम्यगाचम्य तद्वदेव भुजिक्रियाम्॥
स्नात्वा पीत्वा तथा भुक्था क्षुत्त्वा सुप्त्वा द्विजः।
अनेन विधिना सम्यगाचान्तः शुचितामियात्॥
(Mārkaṇḍeya-saṁhitā)

अधोवायुसमुत्सर्गे त्वाक्रुष्टे क्रोधसम्भवे।
मार्जारमूषिकास्पर्शे प्रहासेऽनृतभाषणे॥

क्षुते निष्ठीवने सुप्ते परीधोनेऽश्रुपातने।
पञ्चस्वेतेषु चाचामेच्छ्रोत्रं वा दक्षिणं स्पृशेत्॥
(Vāsiṣṭha-smṛti)

When ceremonial sipping is not possible, one must touch his own right ear, for in that ear dwell the fire-god (Agni), all the sacred rivers, the water-god (Varuṇa), Sun, moon, and the winds, according to Smṛtyartha-sāra :

अग्निस्तीर्थानि देवाश्च वरुणार्केन्दुवायवः।
विप्रस्य दक्षिणे कर्णे नित्यं तिष्टन्ति पूजिताः॥

Sipping twice (ācāntopy ācamet punah) is prescribed on occasions like eating food (bhuktvā), eliminating wastes or semen (reto mūtrapurīṣāṇam utsarge), uttering a lie (anṛta-bhāśaṇa), commencement of study (adhyayanāraṁbha), coughing (kāsa), visit to a cemetary (smaśāna), bath or performance of the sandhyā ritual. But worship of gods, meditation, recitation of sacred hymns, japa with names ending with 'namah' and beginning with 'om' calls for sipping thrice.

After finishing the bath and the ceremonial sipping of water, the priest wears two pieces of untorn and unsewn cloth, white in colour, one piece wound round the waist and the other worn as an upper garment.

एवं स्नात्वा ततः पश्चादाचम्य तु विधानतः।
उत्त्थाय वाससी शुक्ले शुद्धे तु परिधाय वै।
धारयेद्वाससी शुद्धे परिधानोत्तरीयके।
नोत्तरीयमधः कुर्यान्नपर्याधस्थमम्बरम्।
अहतं यन्त्रनिर्मुक्तं वासः स्वयम्भुव।
शस्तं हि माङ्गलिक्येषु तावत्कालं न सर्वदा॥

Cloth that is cut and tailored is unsuitable for ceremonial purposes. One who wears such garments while engaged in ceremonial acts is like unto being naked. And no one who is naked is qualified to perform any ritual; nor one who wears dirty clothes, wet or partly burnt clothes. The unsewn cloth must be clean, and the cloth at the waist must be properly tucked, and one must also don the upper garment.

नग्नो मलिनवस्त्रः स्यान्नगश्चर्द्रपटः स्मृतः।
नग्नस्तु दग्धवस्त्रः स्यान्नग्नः स्यात् स्यूतपटस्तथा॥
विकच्छोऽनुत्तरीयश्च नग्नश्चावस्त्र एव च।
श्रौतं स्मार्तं तथा कर्म न नग्नश्चिन्तयेदपि॥

The sandhyā ritual that must be resorted to soon after the bath is recognized in the Śaiva and Śākta āgama texts to be of two varieties: 'vedik' and 'tāntrik'. The former is the usual sandhyā performed by every twice-born, according to the manner prescribed for his śākhā, when day and night meet, viz. during morning and evening, when the Sun is not seen nor the stars ('aho-rātrasya yas-sandhis sūrya-nakṣatra-varjitam'). It consists of the recitation of the gāyatri-hymn (japa) the offering of water-oblations (arghya-pradāna), meditation (dhyāna), upasthāna and prāṇāyāma. The Saiva texts insist that for acquiring eligibility for undertaking worship in the temple, this must be followed by the śaiva-sandhyā (also called mantra-sandhyā) which is to be done only by the person who has received initiation (dīkṣā) into the priestly duties:

वैदिकीं तु पुरा कृत्वा पश्चाच्छैवमथाचरेत्।
दीक्षासंस्कारहीनस्य शुद्धवैदिकमुच्यते॥

Siddhānta-śekhara describes this sandhyā as follows:

ततः शिवात्मकैर्मन्त्रैः कृत्वा तीर्थं शिवात्कम्।
मार्जनं संहितामन्त्रैस्तत्तोयेन समाचरेत्॥
वामपणिपतत्तोययोजनं दक्षपाणिना।
उत्तमाङ्गे क्रमान्मन्त्रैर्मार्जनं समुदाहृतम्॥
नीत्वा तदुपनासाग्रं दक्षपाणिपुटे स्थितम्।
बोधरूपं सितं तोयं वामयाकृष्य कुम्भयेत्॥
तत्पापं कज्जलाभासं पिङ्गल्याऽरेच्य दक्षया।
क्षिपेद्वज्रशिलायां यत्तद् भवेदघमर्षणम्॥
स्वहान्तशिवमन्त्रेण कुशपुष्पाक्षतान्वितम्।
शिवायार्घ्याङ्जलिं दत्त्वा गायत्रीं शक्तितो जपेत्॥
समाचम्य विधानेन त्र्यञ्जलेनार्घ्यमुद्धरेत्।
रक्तपुष्पादितोयेन मूलमन्त्रेण भानवे॥
दद्यादर्घ्यं ततस्तस्मै शिवायादित्यरूपिणे।
(इति वायवीयसंहितायाम्)

This sandhyā starts with a separate 'saṅkalpa' which specifically mentions the purpose in view

'अमुकदेवताराधनयोग्यता जननार्थं
मन्त्रसन्ध्यामहं करिष्ये।'

The ceremonial sipping of water three times is accompanied by the prostrations to the three tāntrik categories: ātma, vidyā and siva :

1. ओं ह्रां आत्मतत्त्वाय स्वाहा। (representing Brahmā)
2. ओं ह्रीं विद्यातत्त्वाय स्वाहा। (representing Viṣṇu)
3. ओं ह्रूं शिवतत्वाय स्वाहा॥ (representing Rudra)

This is followed by 'prāṇāyāma' and 'ṛsyādi-karāṅganyāsa'; after which the priest glares at the water uttering the root-mantra, and consecrating that water with 'astrāya phaṭ' and 'kavacāya hūṁ' with darbhā grass, sprinkles it on his own head, employing kuṁbha-mudrā. Then follows the sequences of "hṛdayādi- śaḍaṅga-nyāsa' and 'mārjana' (om aṁ hrāṁ vyoma-vyāpine namah')

व्योमव्यापीति यो मन्त्रः पञ्चब्रह्माणि यानि च।
ये मन्त्राः शिवगायत्र्या रुद्रं चेति यथाक्रमम्।
सर्वपापहरा प्रोक्ता विद्येयं शिवसंहिता॥

The mantras used in 'mārjana' (ceremonial cleansing) are:

१. ॐ सद्योजातं प्रपद्यामि सद्योजाताय वै नमः।
भवे भवेनातिभवे भवस्य मां भवोद्भवाय नमः॥
२. ॐ वामदेवाय नमः। ज्येष्ठाय नमः। श्रेष्ठाय
नमः। रुद्राय नमः। कालाय नमः। कलविकरणाय
नमः। बलाय नमः। बलविकरणाय नमः।
बलप्रमथाय नमः। सर्वभूतदमनाय नमः।
मनोन्मनाय नमः॥
३. ॐ अघोरेभ्योथ घोरेभ्यो घोरघोरतरेभ्यः
शर्वेभ्यः सर्वशर्वेभ्यो नमस्ते अस्तु रुद्रेभ्यः॥
४. ॐ तत्पुरुषाय विद्महे। महादेवाय धीमहि।
तन्नो रुद्रः प्रचोदयात्॥

(Rudra-gāyatri)

५. ॐ इशानः उर्वविद्यानामीश्र्वरः सर्वभूताना
ब्रह्माधिपतिर्ब्रह्मणोधिपतिर्ब्रह्मा शिवो मेऽस्तु
सदाशिवोऽम्॥ॐ ह्रां ह्रीं ह्रूं मूलमन्त्रैश्र्च।

The priest brings the water which is in his left hand to the left nostril and sucks it through the iḍā-channel.

This symbolizes the setting out to cleanse the host of sins that is in the body. Having made the water black with the sins (mentally), he lets it out through the right nostril. The water in the left hand is transferred to the right hand, and he slaps that water violently on the vajra-śilā (previously prepared) with the astra-mantra. Then karāṅga-nyāsa is gone through and water in the arghya-vessel is used for offering three oblations to Śiva who is in the form of the sun:

शिवरूपाय सूर्याय इममर्घ्यं स्वाहा॥

Finally the upasthāna ritual and the repeated recitation of Rudra-gāyatri (one hundred and eight times) are performed.

The above is the procedure given in *Mantra-mahārṇava. Śaṁbhupūjā-vidhi* (quoted in *Arcanā-prakāśa,* 10,193), however, has a variant prescription:

प्राणानायम्य पूर्वं विमलमतिरथो
संहितामन्त्रतोऽसा-
वंगुष्ठानामिकाभ्यां तदनु नयनयो-
र्दिव्यमुद्रां प्रदाय।
मूलात्संवीक्ष्य नीरं विशदमथ पुन-
स्तेन सन्ताड्य तोयम्
तज्जल्पं वौषडन्तं कवचमथ बुधोऽ-
भ्युक्षणं साधु कुर्यात्॥
बिन्दोरंकुशमुद्रया हृदयमन्त्रादौषड-
न्तात्समा-
कृष्याथोद्भवमुद्रयाऽमृतमयं संस्थाप्य
तीर्थं जले।

तन्मूलादभिमन्त्र्य चास्त्रमनुना हुंफट्-
पदान्तेन सं-
रक्ष्याथाभ्यवकुण्ठनं च कलयेत्
सोऽयं बुधो वर्मणा॥
दत्वा हि सुरभिमुद्रां वौषणमन्त्रान्तशक्ति-
मनुनाऽसौ।
तस्मिन्नमृतीकरणं कलयन् सन्ध्यात्रयं च
सम्ध्यायेत्॥

It is only after performing these two sandhyā rituals that the priest acquires the right to enter the precincts of the temple. He should do so, while also being engaged in japa and stotra- pāṭha. We read in *Śāradā-tilaka-tantra:*

वैदिकीं तन्त्रिकीं सन्ध्यां कृत्वा तर्पणमेव च।
जपन् स्तोत्राणि नामानि यायाद्देवनिकेतनम्॥

Chapter III

FIVEFOLD PURIFICATION (PĀÑCA-ŚUDDHI)

The ritual bath (viz. bath followed by ceremonial sipping of water and other details mentioned above) is a necessary condition for entering into the temple. *Sūkṣmāgama* (5, 5, 16) enumerates vividly all the sequences prior to the priest entering the temple.

प्रातरुत्त्थाय मनसा शिवं सञ्चिन्तयेद् बुधः।
तद्ग्रामाद्बहिर्निर्गत्य विण्मूत्रं च विसर्जयेत्॥
शौचमाचमनं दन्ततालुसंशोधनं कुरु।
ऋग्वेदादिकमन्त्रेण स्नानं कृत्वा विचक्षणः॥
संशुद्धवस्त्रखण्डेन मार्जयेद्देहगतं मलम्।
धौतवस्त्रेण संवेष्ट्य चार्द्रवस्त्रं परित्यजेत्॥
ततः सन्ध्यामुपासीत क्रमाद्वैदिकशैवकम्।
ततो देवालयं गत्वा प्रदक्षिणमथाचरेत्॥

The account given in *Rauravāgama* (kriyā-pāda, 59, 27-28) is more cryptic but also more comprehensive:

शौचमाचमनं स्नानं तर्पणं विधिपूर्वकं।
कृत्वा प्रविश्य हर्म्यं तु त्रिः कृत्वा प्रदक्षिणम्॥

or in *Ajitāgama* (20, 33) :

प्रातरुत्त्थाय निर्वृत्तनित्यस्नानादिकोऽर्चकः।
प्रदक्षिणमुपावृत्त्य प्रविश्याथ शिवालयम्॥

Entering into the temple is itself a ritual, and there are āgamic prescriptions about how the priest should do it. We read, for instance, in *Suprabhedāgama* (1, 8, 15-16) that he should carry flowers in his hands, which he should place in front of the temple's entrance and prostrate himself on the ground before he-enters:

स्नानं कृत्वा यथोक्तं तु त्रिरर्घ्यं प्रदापयेत्।
पूजकः पुष्पपणिस्तु प्रविशेदालयं प्रति।
प्रक्षिप्य कुसुमं चाग्रे प्रणम्य शिवमादरात्॥

Circumambulation of the shrine once or thrice is suggested before entering. Most texts insist that the priest must wash his feet and ceremonially sip water (ācamana) before entering the temple premises:

पादप्रक्षालनं कृत्वा समाचम्य विधानतः।
द्वाराग्रमण्टपं गत्वा पूजकस्तु सुखासनः॥
(Kāraṇāgama, 1,30,47-48)

धौतपादः समाचान्तः प्रसादाभ्यन्तरेऽथ वा।
द्वारपार्श्वे स्थितः पुष्पं ब्रह्मणेऽत्र विनिक्षिपेत्॥
(Ajitāgama, kriyā, 20, 34)

Śrī-praśna-saṁhitā (Chap 28) explains that washing the feet means washing up to the knee ('ājānu-pādau prakṣālya') and prescribes that hands as well as the feet are to be washed outside the main door-way, and that the ceremonial sipping must be gone through inside the temple premises: the priest will then circumambulate the shrine in the inner enclosure:

प्रक्षाल्य पाणिपादं च गोपुरस्य बहिःस्थले।
आचम्यान्तर्महापीठं प्रादक्षिण्येन वै ततः।

When, however, *Kāpiñjala-saṁhitā* (Chap. 15) says:

पादप्रक्षालनं कृत्वा आचम्य च जितेन्द्रियः।
गेहं प्रदक्षिणीकृत्य द्वारपार्श्वं समाचरेत्॥

the implication is that both acts (washing of the feet and the ceremonial sipping) must be done outside the main entrance, before he goes round the temple on the outside.

In any case, the priest should perform the eight-limbed prostration (sāṣṭāṅga-praṇipāta) on the ground before stepping into the temple. In this prostration, the two feet, the two hands, the two knees, the chest, and the forehead touch the ground; the gaze, mind and speech are also joined in concentration:

पद्भ्यां कराभ्यां जानुभ्या-
मुरसा शिरसा दृशा।
मनसा वचसा चैव
प्रणामोऽष्टाङ्ग ईरितः॥

This prostration is done twice or four times (dvi-vāram catur-vāram vā). It may be done outside the main entrance (gopura-dvāra-bāhye) or inside the precincts before one reaches the bali-pītha (bali-pīthasya bāhye). And the circumambulation (pradakṣiṇā) is described as four-limbed (caturaṅga): the feet at equal distance throughout, the hands (joined in añjali-mudrā) without movement, prayer on the lips and contemplation in the heart.

पादौ पादान्तरे यस्य करौ चलनवर्जितौ।
स्तुतिर्वाचि हृदि ध्यानं चतुरङ्ग प्रदक्षिणम्॥

(Pauṣkara-saṁhitā)

The number of circumambulations varies according to the deities. If it is a shrine for Gaṇapati, only one circumambulation would be enough; but if the shrine is for Sūrya two, if for Śiva three; and if for Viṣṇu four circumambulations are required. One going round the asvathha tree must go round seven times. This is according to *Pauṣkara-saṁhitā*.

एकं गणाधिपे कुर्याद् द्वे सूर्ये
त्रीणि शङ्करे।
चत्वारि केशवे देवे सप्ताश्वत्त्थे
प्रदक्षिणम्॥

Another authority gives a different prescription:

एकं चण्ड्यां रवै सप्त तिस्रो दद्याद्विनायके।
चतस्रः केशवे दद्याच्छिवस्य द्विः प्रदक्षिणम्॥

For Devī but one circumambulation, two of them for Śiva, three for Gaṇapati, four for Viṣṇu and seven for Sūrya.

While entering the temple, custom dictates that one must put his right foot first ('dakṣiṇāghriṇā antah-praviśya'). Some āgama texts (like *Pārameśvara-samhitā*) suggest that the priest must mentally divide the entrance vertically into three equal divisions and the central part must again be visualized as having two parts, right and left. The priest enters the shrine through the left part of the middle division, putting his right foot first, reciting the astra-mantra (oṁ hah astrāya phaṭ).

प्रासादान्तः प्रवेशार्थं ततो द्वारं तु चेतसा।
त्रिभागीकृत्य तन्मध्यभागमेकं द्विधा पुनः॥
विभज्य वामदेशेन दक्षिणेनांघ्रिणा ततः।
शनैः शनैः प्रवेश्यान्तः सास्त्रमन्त्रेण तेन वै॥

Some other texts (like *viṣṇu-tilaka-tantra*, Chap-. 3) merely state that one must enter through the left side of the entrance.

द्वारस्य वामभागे तु दक्षिणेन पदा विशेत्॥

I am told by some senior priests that this prescription applies not for entering into the temple but for getting into the sanctum. But the āgama texts enumerate several other rites to be performed by the priest after having entered the temple and before getting into the sanctum.

The astra-mantra is especially prescribed for opening the main door, 'Kavāṭodghāṭana'. For entering, the more usual mantra is 'om bhadram karṇebhih etc'.

A prostration inside the outer enclousre is also prescribed in some texts. This is done in front of the bali-pīṭha ('bali- pīṭhāgradeśe sāṣṭaṅgam praṇamya'), and is followed by a circu-mambulation of the main shrine, as one gazes at the vimāna. (viz. tower over the sanctum).

Having entered the temple-premises, the priest must seat himself in the portico (mukha-maṇḍapa), facing north and assuming 'rucirāsana' which is especially indicated for the worship of Śiva.

विधिस्नानं पुरा कृत्वा देहशुद्धिं ततः कुरु।
पादप्रक्षालनं कृत्वा आचम्य विधिना बुधः॥
उत्तराभिमुखो भूत्वा रुचिरासनसंस्थितः।

(Dīptāgama, 23, 4-5)

उत्तराभिमुखो भूत्वा रुचिरासनमाचरेत्।

(Cintyāgama, 8,13)

अनन्तांसनायेति नमस्कारान्तमुच्चरन्।

आसने सुखमासीन उदगास्यः प्रसन्नधीः॥

(Ajitāgama, kriyā, 20, 35)

The 'rucirāsana' is described in *Kāmikāgama* as the posture assumed by crossing the legs so that the knees rest on the front portion of the feet; the body is held erect and the gaze is slightly settled on the tip of the nose.

द्वयोर्जान्वोश्च कृत्वा तु पादाग्रं चैव सम्पुटम्।
ईषान्नासाग्रदृष्टिस्तु देहदीर्घं च तत्र वै।
रुचिरासनामाख्यातं शिवपूजासु शस्यते॥

After assuming this posture, the priest recites the astra-mantra and performs the rite known as dig-virecana followed by prāṇāyāma. The Śaiva priest will here apply sacred ash (bhasma) to his forehead, ears, neck, heart, arms, navel and back.

मण्डपं तु प्रविश्याथ रुचिरासनसंस्थितः।
भस्म तु वामहस्ते तु दक्षिणैववाभिमन्त्रयेत्॥
असुरांशं पयित्यज्य दिग्बन्धं चास्त्रमन्त्रतः।
दक्षहस्तजलं पीत्वा अङ्गुल्या चैव मर्दयेत्॥
शिरोललाटकर्णो तु कण्ठे च हृदयेऽपि च।
बाह्वोर्नाभ्यां परस्ताच्च भस्मन्यासं समाचरेत्॥
दिग्बन्धनं ततः कृत्वा प्राणायामत्रयं कुरु॥

Now begins the significant ritual known as 'ātma-śuddhi' by which the worshipper not only cleanses symbolically his body, mind and soul but acquires the necessary competence for worshipping the god for his own sake (ātmārtha) as well as for others (parārtha). No one who is devoid of divinity can properly worship divinity ("nādevo devam arcayet') and this rite enables the priest to partake of the divine nature.

In the tāntrik outlook (which incidentally prevails in Āgama), purification is an important detail. As mentioned earlier, it has two purposes to fulfil: elimination of defects and obstacles, and acquisition of the necessary merit and competence. Worship being an undertaking out of the ordinary, the individual worshipper needs to prepare himself properly for successfully completing it. The natural deficiencies, limitations and inhibitions must be overcome, and the required skill must be acquired. Ritual purification (cleansing) attends to both of these aspects and is regarded as a necessary preparation.

Worship as a ceremonial procedure involves (1) the worshipper, (2) the place of worship, (3) the object of worship, (4) the articles used in worship, and (5) the mantras employed during worship. Purification, therefore, has to cover all these details. The Āgama texts enumerate accordingly five aspects of purification (pañca-śuddhi), and explain how each of them has to be gone through. The order of śudd his given in *Makuṭāgama* is: (1) purification of the worshipper (ātma-śuddhi), (2) purification of the place of worship (sthāna-śuddhi), (3) purification of articles of worship (dravya-śuddhi), (4) purification of the icon to be worshipped (liṅga-śuddhi), and finally (5) purifcation of the mantras employed in worship. *Śaivāgama-sāra*, however, interchanges the last two purifictions.

प्रथमं चात्मशुद्धिर्द्वितीयं स्थानशोधनम्।
तृतीयं द्रव्यशुद्धिः स्याच्चतुर्थं लिङ्गशोधनम्।
पञ्चमं मन्त्रशुद्धिस्तु वक्ष्यते पृथक् पृथक्॥

(Mukuṭāgama, 3,53)

आत्मशुद्धिस्तु पूर्वं स्यात्स्थानशुद्धिस्त्वनन्तरम्।
द्रव्यशुद्धिस्तृतीया स्याच्चतुर्थं मन्त्रशोधनम्।
पञ्चमी लिङ्गशुद्धि स्यादुच्यन्ते पञ्चशुद्धयः॥

(Śaivāgama-sāra)

Ajitāgama, however, speaks of ten varieties of purification as necessary preliminaries in worship (daśa-prakāra pūjāṇgam). Ātma-śuddhi is distinguished into purification of body (kāya-śuddhi) and purification of soul (ātma-śuddhi), and purification of flowers (puṣpa), pedestal (pīṭha) and seat (āsana) are added; with the purification of mantra being repeated.

प्रथमं कायशुद्धिः स्यादात्मशुद्धिरतः परम्।
पुष्पशुद्धिर्यथामन्त्रं स्थानशुद्धिस्तथैव च॥
द्रव्यशुद्धिस्तथा मन्त्रलिङ्गशुद्धिरतः परम्।
पीठशुद्धिस्तथैवः स्यादासनं कल्पयेत्क्रमात्॥

(Ajitāgama, kriyāpāda, 59, 25-26)

Puraścaryārṇava (3rd taraṅga, pages 152-153) citing verses from *Śyāmā-rahasya* and *Meru-tantra,* asserts that fivefold purification is absolutely indispensable for worship; for any worship without it would be like black magic and witchcraft.

पञ्चशुद्धिं विधायेत्त्थं पश्चाद्यजनमाचरेत्।
पञ्चशुद्धिविहीनेन यत्कृतं न च तत्कृतम्॥
पञ्चशुद्धिं विना पूजा अभिचाराय कल्पते।
आत्मशुद्धिः स्थानशुद्धिर्मन्त्रस्य शोधनं तथा।
द्रव्यशुद्धिर्देवशुद्धि शुद्धिः पञ्चविधेरिता॥

As mentioned above, the very first purification which relates to the worshipper (ātma-śuddhi) must be resorted to as soon as the priest enters the outer enclosure of the temple and sits in the portico assuming 'rucirāsana'. The expression 'ātma' in Sanskrit signifies both soul and body, and hence ātma-śuddhi relates to purification of the body as well as to that of the soul. This has two phases : the purification of the soul of the worshipper by endowing upon it the nature of the divinity, and purification of the body of the worshipper by making it like unto the body of divinity. The latter involves purifying the gross body as well as the subtle body (consisting of the vital currents, mind, ego and consciousness).

आत्मशुद्धिं ततः कुर्याद् द्विविधा सा प्रकीर्तिता।
आत्मनश्च शरीरस्याप्यत्मसंज्ञात्र कथ्यते।
तयोस्तु शुद्धिरित्यात्मशुद्धिरेवं प्रकीर्तितम्॥

(Ajitāgama, kriyā, 20, 37)

(आत्मशुद्धिः) सा द्विविधा। पूजकजीवस्य
शिवभावापादना-
त्मिका जीवशुद्धिरूपा। पूजकदेहस्य
शिवदेहत्वापादना-
त्मिका देहशुद्धिरूपा। (देहशुद्धि) सा द्विविधा।
सूक्ष्म देहशुद्धिः स्थूलदेहशुद्धिश्च॥

(Sivārcana-candrikā)

This is a highly abstract procedure involving several visualizations and identifications. *Cintyāgama* (8, 5-7) describes it as done in nine stages:

उपस्थानं भस्मस्नानं पञ्चग्रन्थिहरस्तथा।
शिवाङ्गोत्पत्तिको न्यासोऽङ्गन्यासः स्थितिर्भवेत्॥
अष्टत्रिंशत्कलान्यासोऽक्षरन्यास एव च।
एवं नवविधा प्रोक्ता आत्मशुद्धिरिति स्मृतम्॥

Sūkṣmāgama (5, 5, 19) enumerates the following nine sequences in ātma-śuddhi:

(i) dig-bandhana (securing non-interference of spirits from all quarters).

(ii) prāṇāyāma (regulation of breath thrice).

(iii) bhūta-śuddhi (cleansing of the five primary elements which constitute the physical body: earth, water, fire, air and ākāsa).

(iv) Pañca-granthi-cheda (tearing asunder the five knots which limit the soul's power: the knots at the heart, neck, palate, middle-of-eye-brows, and opening on top of the cranium known as brahma-randhra).

(v) amṛtāplāvana (flooding the entire body from head to foot with the visualized stream of nectar).

(vi) kara-nyāsa (ritual placement of divine presence on the five fingers of the hand with appropriate mantras, in three ways:

(a) srṣti, from thumb to little finger in order, (b) sthiti, from the middle finger to forefinger; and (c) saṁhira, from little finger to thumb).

(vii) aṅga-nyāsa (ritual placement of aspects of divinity on parts of the body: head, face, heart, penis and feet: (a) sṛṣṭi, from head to feet, (b) sthiti, from heart to feet, and (c) saṁhāra from feet to head.

(viii) kalā-nyāsa (placement of thirty-eight aspects of divinity, five of Īśāna, four of Puruṣa, eight of Aghora, thirteen of Vāmadeva and eight of Sadyojāta) on the feet, hands, nose, head and arms).

and (ix) antaryāga (inner sacrifice, worshipping the deity in the heart and offering fire-oblations at the navel by a series of visualizations).

दिग्बन्धनं ततः कृत्वा प्राणायाममत्रयं कुरु।
भूतशुद्धिं ततः कृत्वा पञ्चग्रन्थिं तु छेदयेत्॥
मूर्धादि पादपर्यन्तं अमृतापालवनं नयेत्।
करन्यासं ततः कुर्यादङ्गल्या न्यासामाचरेत्॥
अङ्गन्यासं ततः कुर्यादष्टत्रिंशत्कला न्यसेत्।
हृत्पद्मे चार्चयेद्देवं नाभौ होमं समाचरेत्।
भ्रूमध्ये ध्यायेद्देवमत्मशुद्धिरिति स्मृता॥

(Sūkṣmāgma, 5,5,19)

Ajitāgama (kriyāpāda, 20, 101-107) mentions akṣara-nyāsa (placement of the letters of the alphabet on the parts of the body like 'a' on the head, 'ā' on the forehead, 'i' and 'ī' on the eye-brows and so on) after 'kalā-nyāsa' and 'aṅga-mantra-nyāsa'. This is calculated to trasform the worshipper's body into the body of gnosis (iti mantrākṣaraih kṛtva vidyāmayīm tanūm')

(2) After ātma-śuddhi, the priest gets up and proceeds to perform the formal worship of the deities stationed at the doorway (dvāra-pūjā). He enters then the front hall and rings the bell (agra-maṅḍapa-praveśa), and then approaches the apartment in front of the sanctum (ardha-maṅḍapa). He moves aside the curtain that covers the entrance of the sanctum (yavanikā) and gets into the sanctum reciting sthāṇu-mantra.

Now begins the second purification (sthāna-śuddhi). Here the place of worship is sought to be cleansed. The usual practice is for the chief priest himself to clean the sanctum with broom made out of cocoanut sticks, and with kuśa-grass; he also applies the aromatic materials like saffron, agaru and sandal-paste. Pañca-gavya (liquid in which five products of the cow are mixed: urine, dung, milk, curds and clarified butter) is sprinkled over the floor, walls and ceiling of the sanctum (*Śaivāgama-sāra*).

Prescription regarding the broom to be used inside the sanctum is given as follows in *Kiranāgama*

नारिकेलतरोः पर्णैः काष्ठैर्मुष्टिद्वयं तथा।
हस्तमात्रोन्नता ताम्रैरयोभिर्वा सुबन्धिता।
संमार्जनी शुभा प्रोक्ता देवागारविशुद्धये॥

A variant verse reads :

म्वादिरैर्दीर्धिकैर्नारिकेलाङ्गैः पर्णपुष्टकैः।
अरत्निमात्रमौन्नत्यं मार्जन्या मारुतोऽधिपः॥

The attendant-priests will clean the area outside the sanctum till the bali-pitha, by washing with water (mārjanā) and sprinkling with pañca-gavya (prokṣana), and then apply the cow-dung paste over the floor (gomayādi-vilepana).

But this is only a physical preparation. Sthāna-śuddhi involves other rituals like dig-bandhana with astra-mantra (*Rauravāgama*, kriyāpāda, 59, 10-2), mūla-netra-traya-nyāsa by sprinkling consecrated water (*Acintya-viśvasādākhya-tantra*, 12, 123), visualization of a sacred and splendid spot where the deity is involved and worshipped (*Kāmikāgama*, pūrva, 4, 200-202), decorating this spot mentally with five colours, flowers, lights and incense (*Puraścaryārṇava*, taraṅga 3, p. 152 ff)

Some other modes of purification of the place are also suggested. *Kāraṅagāma* (1, 30, 142-146), for instance, prescribes that the chief priest must erect a mud-platform in front of the main shrine and invoke on it the earth-goddess who is visualized as charming, two-eyed and two-armed, her hands joined in supplication and carrying blue lotus with stalk. She is then duly worshipped, before undertaking the ritual of dig-virecana.

शिवाग्रे स्थण्डिलं कृत्वा हस्तमात्रं तु दीक्षितः।
आवाहयेत्ततो भूमिं स्र्वाभरणभूषिताम्॥
द्विभुजां च त्रिणेत्रां च करण्डमुकुटान्विताम्।
हेमयज्ञो पवीताढ्यां पीतनेत्रां सुयैवनाम्॥
पीताभां पीतवस्त्रां च पुण्डरीकदलेक्षणाम्।
कृताञ्जलिपुटोपेतां सनालोत्पलधारिणीम्॥
सुप्रसन्नां भूमिदेवीं सर्वायवयसुन्दरीम्।
गन्धादिभिः भूमिदेवीं सर्वायवयसुन्दरीम्।
सुप्रसन्नां भूमिदेवीं सर्वायवयसुन्दरीम्।
गन्धादिभिः समभ्यर्च्य हृदयेनैव मन्त्रतः॥
अस्त्रेणैव तु मन्त्रेण दिग्विरेचनमारभेत्।
स्थानशुद्धिरिति प्रोक्ता .... ॥

Makuṭāgama (4, 123-127), on the other hand, requires the chief priest to dig up a little earth in front of the shrine and then fill it up with mud free from dust, bones and pebbles. Levelling up the spot, pañcagavya is sprinkled over it.

Arcanā-prakāśa (p. 18) following *Kāmikāgama* (pūrva, 4, 200-202) prescribes that a maṅḍala must be drawn, riciting astra-mantra and should be worshipped with bhū-gāyatrī, conjuring up the image of the earth-goddess spelndidly decorated and carrying bow and darts. The hands are turned towards north and clapped thrice with the mantra 'om hah astrāya phaṭ'. Then the obstacles from the ten directions are warded off by visualizing all weapons outside a triple-rampart with moat; and finally svasti-puṇyāha-vācana is made.

तालमुद्रत्रयं कृत्वा प्राकारं हेतिना स्मरेत्।
तद्बहिः परिघां न्यस्त्वा कवचेनैव मन्त्रतः।
अस्त्रजालं तु तद्बाह्ये न्यसेद्विघ्नापनुत्तये।
दिव्यं धाम विचिन्त्याथ ....

(3) Then follows the purification of articles of worship (dravya-suddhi), like the vessels, plates, conch, pots of water and containers of flowers. They are all cleansed by intent gaze while uttering astra-mantra. The ceremonial pot known as vardhani is filled with consecrated water from conch; the priest covers the pot's mouth with his right hand and recites the ten seed-syllables over the pot. Some mudrās (liṅga and padma) are shown. Then water from the vardhanī-pot is taken out to consecrate articles used in worship while water from conch is used for sanctifying all the vessels used in worship. Water is sprinkled, uttering puruśa-sūkta.

शरावं पाद्यपात्रं च शंखमाचमनीयकम्।
जलभाण्डं वर्धनीं च पुष्पपात्रर्घ्यपात्रके॥
अस्त्रेण क्षालयेद्धीमान् निरीक्ष्य हृदयेन तु।
कवचेनावकुण्ठ्याथ तेनैवोन्मीलनं कुरु॥
वर्धनीं शंखकेनैव पूरयेत्तु शिवाम्भसा।
पञ्चब्रह्म षडङ्गानि तोयमध्ये तु विन्यसेत्॥
पिधाय दक्षहस्तेन दशबीजं न्यसेत्ततः।
दर्शयेल्लिङ्गमुद्रां तु पद्ममुद्रां प्रदर्शयेत्॥
पात्राणि च हृदा प्रोक्ष्य शंखतोयेन सर्वशः।
क्षीरं दधि घृतादीश्चं गधं पुष्पं च दीपकम्।
वर्धनीतोयमादाय प्रोक्षयेत्पुरुषेण तु॥
द्रव्यशुद्धिर्भवेदेवम-

(Pūrva-Kāraṇāgama, 30, 147-152)

This ceremony is preceded by physical cleaning of all the vessels with water along with suitable agents like salt, cowdung, ash and lime. *Īśāna-śiva-guru-deva-paddhati* gives an extended account of how vessels of gold, silver, copper, brass, mud and wood can be cleaned (see Appendix).

(4) Purification of the mantras employed (mantra-śuddhi or mantra-śodhana) is a highly symbolic and spiritual procedure of revitalizing the power of the mantras. The account given in *Pūrva-kāmika* (4, 222-225) is as follows:

संगृह्य वांछितं मौनं ततो मन्त्रान् विशोधयेत्।
मालाद्यैश्वर्यजालानि मन्त्राणां कीर्तितानि वै॥
तेषां प्रबोधिनी शक्तिः शिवाज्ञा ओं नमः स्मृता।
ओंकारादि नमोन्ताश्च पठेन्मन्त्रानशेषतः॥
बद्धपुष्पाञ्जलिर्भूत्वा शिवसद्भावभावितः।
त्रिमात्रादिक्रमेणैव यावन्नादान्तिमं व्रजेत्॥
मन्त्रशुद्धिर्भवेदेवम् ....

But Puraścaryārṇava prefers another method:

गृहीत्वा मातृकावर्णान् मूलमन्त्राक्षराणि च।
क्रमात्क्रमादिद्वरावृत्तिर्मन्त्रशुद्धिरियं मता॥

Whatever the procedure, it must be learnt only from a qualified teacher in a confidential session, as this is the most significant ritual.

(5) After purification of the mantra is gone through, the curtain of the sanctum is drawn, and the purification of the linga or icon is conducted in secret. The object of worship is cleaned by removing the flowers, sandal-paste and other decorations of the previous night by reciting the appropriate mantras. And then the pedestal is washed with

water, to the accompaniment of astra mantra, followed by pouring pure water on the linga with the mantra 'Om ham hṛdayāya namah'. The priest shows liṅga-mudrā and padma-mudrā before the linga reciting the mantra, 'Oṁ hāṁ hīm Śiva-śaktibhyām namah', and sets about worshipping the sanctum.

It is only after this ritual that the linga becomes fit for worship, for otherwise it is a mere form.

मन्त्रसंस्कारहीने तु लिङ्गमाकृतिमात्रकम्।

(Makūṭāgama, 4,1 107)

According to *Puraścaryārṇava*, the icon (viz. the representative of the main icon) is placed on a platform, and the ritual of sakalī-karaṇa is gone through; reciting the root-mantra, sprinkling the icon with consercrated water is done thrice.

Purścaryārṇava describes the five śuddhis thus :

(१) सस्नानभूतसंशुद्धिप्राणायामादिभिः प्रिये।
षडङ्गाद्यखिलन्यासैरात्मशुद्धिरितीरिता॥
(२) पञ्चागव्यार्घ्यतोयाभ्यां प्रोक्षयेन्मण्डपान्तरम्।
संमार्जनोपलेपाद्यैर्दर्पणोदरवत् कृतम्॥
विमलैर्धूपदीपादि पुष्पदामादिशोभितम्।
पञ्चवर्णमयं चित्रं स्थानशुद्धिरियं मता॥
(३) गृहित्वा मातृकावर्णान् मूलमन्त्राक्षराणि च।
क्रमात्क्रमाद् द्विरावृत्तिर्मन्त्रशुद्धिरियं मता॥
(४) पूजाद्रव्यादि संप्रोक्ष्य मूलास्त्राभ्यां विधानतः।
दर्शयेद्धेनुमुद्रां च द्रव्यशुद्धिरियं मता॥
(५) पीठे देवं प्रतिष्ठाप्य सकलीकृत्य मन्त्रवित्।
मूलमन्त्रेण दीप्तात्मा अभिभव्योदकेन च।
त्रिवारं प्रोक्ष्येद्विद्वान् देवशुद्धिरितीरिता॥

(1)

अथात्मशुद्धिक्रमः॥

Details regarding the five purifications are given in *Arcanā-prakāśa* as follows:

१. अथासनशुद्धिः॥

आसनाधो जलादिना षट्कोणं त्रिकोंण वा विलिख्य, तत्र

ओं कूर्मासनाय नमः
ओं ह्रीं आधारशक्तिकमलासनाय नमः
ओं पृथिव्यै नमः

इति गन्धाक्षतपुष्पैः सम्पूज्य तत्र द्विहस्तायत विस्तायत विस्तारषडङ्गुलोत्सेध बिल्वाश्वत्थ पलाशाद्यैः कल्पितं कूर्मकृतिपीठं विन्यस्य, तदुपरि कुशासनं, तदुपरि मृगाजिनं, तदुपरि कम्बलाद्यासनमास्तीर्य, स्थापितानां त्रयाणामासनानामुपर्युपरि क्रमेण–

ओं अनन्तासनाय नमः
ओं विमलासनाय नमः
ओं पद्मासनाय नमः

इति मन्त्रत्रयेण त्रीन् दर्भान् प्रत्येकं प्रत्येकं विद्ध्यात्।
एवं आसनं सस्थाप्य रुचिरासने उपविश्य

ओं पृथ्वीति मन्त्रस्य। मेरुपृष्ठ ऋषिः। सुतलं छन्दः। आदिकूर्मो देवता। आसनसिध्यर्थे जपे विनियोगः।

ओं पृत्वि त्वया धृता लोका देवि त्वं विष्णुना धृता।
त्वं च धाराय मां देवि पवित्रं कुरु चासनम्॥
स्योनापृथिवीति च जप्त्वा

अपवित्रः पवित्रो वा सर्वावस्थां गतोऽपि वा।
यः स्मरेत्पुण्डरीकाक्षं स बाह्याभ्यन्तरः शुचिः।।''
इति आसनं सम्प्रोक्ष्य,
''आ ते रुद्रशिवातनूः''
इति शिखां बध्वां अप उपस्पृश्य तत्वाचमनं कुर्यात्।।
।। इति आत्मशुद्धिक्रमः।।

२. अथाचमनक्रमः।।

गोकर्णाकृतिनामाषमग्नजलं गृहीत्वा

ओं हां आत्मतत्वं शोधयामि नमः ब्रह्मणे स्वाहा।
ओं हीं विद्यातत्वं शोधयामि नमः विष्णवे स्वाहा।
ओं हं शिवतत्वं शोधयामि नमः रुद्राय स्वाहा।

इति त्रिरपः पीत्वा

ओं ह्रः सर्वतत्वं शोधयामि ईश्वराय नमः

इति पाणिं प्रक्षाल्य ओष्टावङ्गुष्टमूलेन ओं हः अस्त्राय फडिति द्विः परिमृज्य हस्ततलेन मुखं सकृत्परिमृज्य अङ्गुष्ठानामिकाभ्यां चक्षुषी, अङ्गुष्ठ तर्जनीभ्यांतु नासिके, अङ्गुष्ठकनिष्ठिकाभ्यां श्रोत्रे हृदयं पादौ मूर्धानं च संस्पृशेत्।। एवं द्विराचम्य

आदौ कल्पप्रवक्तृभ्यः श्रौतस्मार्तादि कर्मणाम्।
बोधायन तपस्विभ्यः वंशर्षिभ्यो नमो नमः।।
आदौ शिवगुरुस्कन्दश्चागस्त्यश्च ततः परम्।
दूर्वासाश्चोपमन्युश्च त्वघोराचार्य एव च।।

त्रिलोचनशिवश्चेति सम्प्रदायक्रमाद्गुरून्।
शिवोष्टमूर्तयः पश्चात्सर्वमूर्तिविशेषकान्।
नत्वा सम्प्रार्थ्य कुर्वेऽहं शिवपूजां विधानतः।।

इति प्रार्थनादि कृत्वा दर्भान्धारयमाणः प्राणायामं कुर्यात्।।

।। इत्याचमनक्रमः।।

३. अथ प्रणायामक्रमः।।

सव्याहृतिं सप्रणवां गायत्रीं शिरसा सह।
त्रिःपठेदायप्राणः प्राणायामः स उच्यते।।

ओं प्रणवस्य परब्रह्मा ऋषिः। दैवी गायत्री छन्दः।

परमात्मा देवता। प्राणायामे विनियोगः।

रेचक पूरक कुम्भकक्रमेण इहा पिङ्गला सुषुम्नानाडित्रये प्राणापानयोः समानयोगं विधिना परिकल्प्य प्राणायामत्रयं कुर्यात्।

इति प्राणायामक्रमः।।

४. अथ शिवहस्तभावना।।

करौ गन्धादिलेपितौ कृत्वा वामकरतल तत्पृष्टमणिबन्धादारभ्य दक्षिणपाणिना ओं हः अस्त्राय फडिति द्विवारं परिमृज्य तेनैव मन्त्रेण दक्षिणकरतलतत्पृष्ठमणिबन्धादारभ्य वामपाणिना त्रिवारं परिमृज्य करावामणिबन्धमस्त्रतेजसा व्याप्तौ सञ्चिन्त्य मूलेन गन्धपुष्पाक्षतान् वामाङ्गुष्ठेन दक्षिणकरतले विन्यस्य निरीक्षणादिभिः संस्कृत्य धर्माद्य आसनमभ्यर्च्य मूलेन ब्रह्माङ्ग विन्यस्य तेनामृतेन ओं हौं शक्तये वौषडिति कवचद्वयमाप्लाव्य अङ्गुष्ठद्वय अमृतरूपं शक्तिमण्डलं ध्यात्वा सम्पुटीकृत्य

योजिताङ्गुष्ठद्वय कर्णिकाकारकरसम्पुटकमले ओं हां शिवासनाय नमः इति विन्यस्य तन्मध्ये ओं हां हं हां शिवमूर्तये नमः इति तेजोमयी स्थिरविद्युन्निभां सितवर्णां शिवस्य सूक्ष्ममूर्तिं ज्योतीरूपां शिवमन्त्रेण शिरसि विन्यस्य हस्तद्वयं प्रासादेन दिव्यदृष्ट्याऽवलोक्य शिवकराविति भावयित्वा सकलीकरणं कुर्यात्॥

इति शिवहस्तभावना॥

५. अथ सकलीकरणम्॥

ओं हों ईशानमूर्ध्ने नमः इत्यङ्गुष्ठ्योः तर्जनीभ्यां।
तर्जन्यादिकनिष्ठान्तं अङ्गुष्ठभ्यां- ओं हें
तत्पुरुषवक्त्राय नमः।
ओं हूं अघोरहृदायाय नमः।
ओं हीं वामदेवगुह्याय नमः।
ओं हां सद्योजातपादाभ्यां नमः।

॥ इति विन्यस्य॥

करतलयोः अङ्गुष्ठतर्जनीभ्यां- ओं हां हौं विद्यादेहाय नमः इत्यष्टत्रिंशत्कलामयं सदाशिवात्मकं ठु झ स्थूलं विद्यादेहं विन्यस्य

ओं हां नेत्रेभ्यो नमः इति नेत्रत्रयं तर्जनीमध्यमानामिकाभिः करतलयोः विन्यस्य

हां हौं शिवाय नमः इत्यङ्गुष्टानामिकाभ्यां सदाशिवदेहव्यापकं शिवमावाहयेत्॥

कनिष्ठाद्युङ्गुलीषु- ओं हां हृदयाय नमः।
ओं हीं शिरसे नमः।

ओं हूं शिखायै नमः।
ओं हैं कवचाय नमः।
ओं हौं नेत्रत्रयाय नमः।

करमध्ये- ओं हः अस्त्राय नमः। इति विन्यस्य।

वामदक्षिणकारौ तदितकराभ्यां ओं हैं कवचाय नमः। इति अवकुण्ठ्य

करद्वयं संयोज्य ओं हां शिवाय वोषडिति मूलेन परमीकुर्यात्।

ततोऽङ्गन्यासं कुर्यात्। दक्षिणाङ्गुष्ठानामिकाभ्यां- ओं हां शिवासनाय नमः। इति हृदि मूलाधारात्समुद्भूतं श्वेतं शिवासनपङ्कजं विन्यस्य। ओं हां हं हां शिवमूर्तये नमः। इति नाभिकन्दादिभ्रूमध्यपर्यन्तं तेजोमयीं शिवस्य सूक्ष्ममूर्तिं विन्यस्य।

मुष्टिं बध्वाङ्गुष्ठेन ओं हों ईशानमूर्ध्ने नमः। इति मूर्ध्नि।

अङ्गुष्ठतर्जनीभ्यां- ओं हं तत्पुरुषवक्त्राय नमः। इति मुखे।

अङ्गुष्ठमध्यमाभ्यां- ओं हूं अघोरहृदयाय नमः। हृदये।

अङ्गुष्ठानामिकाभ्यां- ओं हीं वामदेवगुह्याय नमः। इति गुह्ये।

अङ्गुष्ठकनिष्ठिकाभ्यां- ओं हां सद्योजातपादाभ्यां नमः। इति पादयोः विन्यस्य

भ्रूमध्यादि ब्रह्मरन्ध्रान्तं ओं हां हौं विद्यादेहाय नमः। इति अङ्गुष्ठानामिकाभ्यां विद्यादेहं विन्यस्य ओं हां नेत्रेभ्यो नमः। इति नेत्रेषु

मध्यमाङ्गुलीभिस्तिसृभिः विन्यस्य

तस्मिन्नङ्गुष्ठानामिकाभ्यां- ओं हां हौं शिवाय नमः। इति शिवमावाहयेत्।

ओं हां हृदयाय नमः। इत्यङ्गुष्ठकनिष्ठिकाभ्यां हृदये।

ओं हीं शिरसे स्वाहा इति अङ्गुष्ठानामिकाभ्यां शिरसि।

ओं हूं शिखायै वषडिति अङ्गुष्ठमध्यमाभ्यां शिखायां।

ओं हैं कवचाय हुं इत्यङ्गुष्ठतर्जनीभ्यां कण्ठप्रावरणत्वेन स्तनमध्यान्तं कवचं।

हौं नेत्रत्रयाय वोषडिति मध्यमाङ्गुळिभिः नेत्रयोः।

ओं हः अस्त्राय फडिति करमध्ये तालत्रयपुरस्सरं दिग्बन्धनं कृत्वा कवचेनावगुण्ठ्य ओं हृदयाय वौषडिति मूर्धादिपादपर्यन्तं महामुद्रां प्रदर्शयेत्॥

ततः शिवसमानरूपतामात्मानं चिन्तयेत्॥
इति सकलीकरणम्॥

६. अथ भूतशूद्धिः॥

ओं हीं विद्यातत्वाय हुं फडिति पादयोः
ओं हूं शिवतत्वाय हुं फडिति शिरसि।
इति तत्वत्रयं संशोध्य
ओं लं कं पृथिव्यै नमः पादयोः
ओं वं खं अद्भ्यो नमः जात्वो;
ओं रं गं तेजसे नमः नाभौ

ओं यं घं वायले नमः ग्रीवाया
ओं हं ङं आकाशाय नमः ललाटे

इति भूम्यादि पञ्चाभूतानि स्वशरीरे सम्पूज्य, स्वशरीरं पूर्णवटवृक्षवत्सम्भाव्य आत्मानं संहारमुद्रया द्वादशान्ते नियोज्य

''अस्य शरीरस्य छेदन शोषण दाहन प्लावनपिण्डीकरण प्राणप्रतिष्ठाञ्च करिष्ये''॥

इति सङ्कल्प्य।

''पञ्चवक्त्रं महाघोरं दशबाहुं त्रिलोचनम्।
विकृतं भासुरं जोग्रं पिङ्गभ्रूश्मश्रुमूर्धजम्॥
खङ्गखेटक नाराच धनुस्सूत्र कमण्डलून्।
शक्तिं शूलञ्च परशुं वहन्तं ब्रह्मदण्डकम्॥
एकपादं द्विपादं च समपादचतुष्टयम्॥
सर्वाङ्गभुजगोपेतं नागयज्ञोपवीतिनम्॥
एवं ध्यात्वा भजेदस्त्रं प्रणतार्तिविनाशनम्॥

ओं श्लीं पशुं हुं फडिति पञ्चचतुस्त्रिह्येकोद्धातक्रमेण पाशच्छेदनं विभाव्य, ओं ह्यौमिति वायुबीजेन देहपादपं संशोष्य, पादाङ्गुष्ठादि शिरोन्तं ओं ह्रूमित्यग्निबीजेन सन्दह्य, शरीरं दग्ध रज्जुवत्सम्भाव्य, ओं ह्वीमित्यमृतबीजेन सम्प्लाव्य, ओं ह्लामित्यचला बीजेन तद्भस्म पिण्डीकरणं विभाव्य, ओं हामित्याकाशबीजेन जीवात्म परमात्मनोरैक्यं सञ्चिन्त्य, ओं हां ह्यौं ह्रूं ह्वीं ह्लामित्याकाशादि पृथिव्यन्तमुत्पाद्य, आत्मानं षुखमिति सम्भाव्य स्वशरीरे शिवतनुं सञ्चिन्त्य, शिवमयमात्मानं पञ्चकलया प्रणवेन पूरकेण सृष्ट्या समानीय द्वादशान्तस्थमात्मानं ज्योतीरूपं हृत्कमले संस्थाप्य प्राणप्रतिष्ठां कृत्वा, दण्डभङ्गी मुण्डभङ्गी वक्त्रभङ्गी कलाभङ्गी अन्तर्मातृका बहिर्मातृकान्यासं

मन्त्राक्षरन्यासं अष्टत्रिंशत्कलान्यासं श्रीकण्ठकला-मातृकान्यासं षडध्वन्यासादींश्च कृत्वा अन्तर्यागं कुर्यात्।

इति भूतशुद्धिः॥

७. अथान्तर्यागमक्रमः॥

अर्घ्यादिकं मूलेन शिवतीर्थमिति विभाव्य, अमृतीकृत्य मूलेनात्मानं सम्प्रोक्ष्य, भ्रूहृन्नभिदेशे सूर्यसोमाग्निमण्डलं विचिन्त्य, हृदये सोममण्डले माणिक्यवर्ण नाभिकन्दसमुत्थितनीलवर्ण नाळान्वित-धवलवर्णाष्टदल-हृदयकमलकर्णिका-संस्थित-कुण्डलिनी शक्तिरूपं जीवात्मके पीठे श्रवणाङ्गुष्ठसंयोगादिगम्य नादारूपदीपशिखाकारं लिङ्ग विचिन्त्य, शिवासनमभ्यर्च्य, लिङ्ग शिवमूर्तिं विद्यादेहं चाभ्यर्च्य, तत्र परमशिवमावाहनादिक्रमेणाभिपूज्य, द्वादशान्तस्त्रुतामृत धारयाऽभिषिच्य, वस्त्राभरणादि समर्प्य, वैराग्यचन्दनेनानुलिप्य। अहिंसेन्द्रियनिग्रह क्षमा दया ज्ञान तपः सत्यभावाख्यैः अष्टपुष्पैरभ्यर्चयेत्।

ततः मनःपात्रे प्राणाग्नावहङ्काररूपधूपं शिवज्ञानमेव दीपं प्रत्याहृतं मनोनैवेद्यं गुणत्रयात्मकताम्बूलञ्च समर्प्य, प्रदक्षिणनमस्कारान्तं मनसा परिकल्प्य, नाभिकुण्डे अग्निमण्डले ज्ञानाग्निं प्रज्वाल्य, विद्या देहवन्यिासपुरस्सरं शिवमूलमन्त्रेणाष्टवारं जुहुयात्।

शाक्तामृतघृतपरिपूर्णनाभिकन्दकलशां हृदयकमलात्मककुसुमां विभाव्य, तया हुं शक्तये वौषडिति पूर्णहुतिं हुत्वा होमसन्तर्पितं शिवाग्निं नाभिमार्गेण हृत्पद्मपूजिते शिवे संयोज्य, अष्टपुष्पैरभ्यर्च्य, क्षमस्वेति विज्ञाप्य पूजां समर्पयेत्।

तदनन्तरं- भ्रूमध्ये सर्वावयसम्पूर्ण शुद्धदीपसमाकृतिं शिवं सकलनिष्कलस्वरूपेण ध्यात्वा शिवः पूज्यपूजकभावेन द्विधा स्थितः शिवोऽहमिति मनसि शिवः आदधीत इत्यन्तर्यागः॥

इत्यात्मशुद्धिक्रमः॥

(२)

अथ स्थानशुद्धिः।।

स्थानशुद्धर्थमस्त्रमन्त्रेण हस्तमात्रमण्डले कृत्वा ओं हां हृदयाय नमः इति सर्वाभरणभूषितां धरां गन्धादिभिरभ्यर्च्य धनुर्धराय इति भूगायत्र्याभ्र्च्य उर्ध्वाभिमुखौ करौ कृत्वा ओं हः अस्त्राय फडिति तालत्रयेण तथा छोटिकया दशादिक्षु विघ्मानुत्सार्य ओं हां शिवास्त्राय फडिति तालत्रयेण तथा छोटिकया दशादिक्षु विघ्मानुत्सार्य ओं हां शिवास्त्राय नमः इति मन्त्रेण ज्वलदग्निवर्णं प्राकारत्रयं विभाव्य ओं हां कवचाय नमः इति छोटिकाभिः परितो परिघान् कृत्वा ओं हां शिवास्त्राय नमः ओं ह्रीं शक्तये वौषडिति ऊर्ध्वाधः परिचिन्त्य विभाव्य महामुद्रां प्रदर्श्य सम्प्रदायक्रमेण स्वस्तिपुण्याहवाचनं कुर्यात्।।

इति स्थानशुद्धिः।।

(३)

अथ द्रव्यशुद्धिक्रमः।।

ततः द्रव्यशुद्ध्यर्थं पूजोपकरणयोग्द्रव्यपात्राणि यथालाभं सर्वद्रव्यजालञ्च सन्निधीकृत्य

ओं हां शिवाय नमः इति मूलेन निरीक्ष्य।
ओं हां हृदयाय नमः- इति गन्धजलेन प्रोक्ष्य
ओं हां शिवास्त्राय नमः- इति संरक्ष्य
ओं हां कवचाय नमः-द इत्यकुण्ठ्य

अमृतीकृत्य स्वर्णादिनिर्मितपाद्यादिपात्राणि शङ्ख ञ्चास्त्रेण प्रक्षालयेत।।

त्रिपादिषु-ओं हां सत्वाय नमः
ओं हां रजसे नमः
ओं हां तमसे नमः

वलयेषु - ओं हां ब्रह्मणे नमः
ओं हां विष्णवे नमः
ओं हां रुद्राय नमः।

इत्यभ्यर्च्य तदुपरि दर्पणोदरसन्निभां स्थलिकां विन्यस्य

ओं हां सूर्यमण्डलाय नमः
ओं हां सोममण्डलाय नमः
ओं हां वह्निमण्डलाय नमः

इति मण्डलत्रयं सम्पूज्य पाद्यादिपात्राण्युक्तक्रमेण विन्यसेत्।

मध्यस्थाने विशेषार्घ्यमैन्द्र्यां निरोधार्घ्यं दक्षिणादिशि, पराङ्गखार्घ्यमुत्तरदिशि, आचमनपात्रं प्रतीच्च्यां, पाद्यपात्रमग्रे, शङ्खंवर्धिनीं पूर्वस्यां, मण्डलोपरि पञ्चमृतपात्रणि, पश्चिममण्डलोपरि पञ्चगव्यपात्राणि, उत्तर मण्डलोपरि स्नपनकलशान् प्राच्यामाग्नेय्यां वा गन्धपुष्पादिद्रव्यपात्राणि च, मूलेन विन्यस्य मूलं पञ्चवारं जप्त्वा तत्त्वदृष्ट्या निरीक्ष्य अस्त्रेण वर्धन्यां गन्धतोयेनापूर्य एलालवङ्गकर्पूराद्युक्त सुगन्ध द्रव्याणि तन्मन्त्रेण तेषु पृथक् पृथक् विन्यसेत्।

निरीक्षणादिभिः शुद्धां घण्टा तन्मन्त्रेण सन्ताड्य देशकालौ संकीर्त्य प्रातःकाले सौरादिचण्डान्तं सायंकाले चण्डादिक्षेत्रपालान्तं इतरसन्धिपूजासु तत्तत्कालस्मरणपूर्वकं संकल्प्य वर्धनी कलशं गन्धपुष्पादिभिरभ्यर्च्य आपो वा इमं मे गङ्गे इति द्वाभ्यामभिमन्त्र्य

गङ्गे च यमुने चैव गोदावरि सरस्वति।
नर्मदे सिन्धु कावेरि जलेऽस्मिन् सन्निधिं कुरु॥

इति सम्प्रार्थ्य, तन्मध्ये शिवामावाह्या, मूलेन पञ्चोपचारैः सम्पूज्य, शङ्खताक्ष्र्यधेनुमुद्राः प्रदर्श्य, अमृतीकृत्य, तत्तोयेन शङ्ख

ह्यन्मन्त्रेण प्रक्षाल्य, वर्धनीकलशजलेन शङ्ख पूरयित्वा, ओं हां पाञ्चजन्याय नमः इति गन्धपुष्पाक्षतैरभ्यर्च्य, पञ्चब्रह्मषडङ्गैरावाह्य, एकादशवारं पाञ्चजन्यगायत्र्या शिवगायत्र्या च पाञ्चजन्यमभिमन्त्र्य, पद्म महामृगीमुद्राश्च दर्शयित्वा, धूपदीपौ दत्वा, वर्धन्यां शङ्खोदकं किंचित्-प्रक्षिप्य, शङ्खोदकेन विशेषार्घ्यादिपात्राणि प्रोक्षयेत्।

इति द्रव्यशुद्धिः॥

(४)

अथ मन्त्रशुद्धिः।

हृद्यञ्जलिं बध्वा, बिन्द्वन्तं ब्रह्मरन्ध्रान्तं शिखान्तं वा ह्रस्वदीर्घप्लुतप्रणवादि नमोन्ततया क्रमेण त्रिवारं शनैः मूलमन्त्रोच्चारणं कृत्वा, ब्रह्माङ्गानि प्रसादं शिवबीजं चापि एवमेवोच्चारणं कुर्यात्॥

॥ इति मन्त्रशुद्धिः॥

(५)

अथ लिङ्गशुद्धि॥

अथाचार्यः मूललिङ्ग सन्निधिमुपगम्य

ओं हां धर्मासनाय नमः
ओं हां ज्ञानासनाय नमा
ओं हां वैराग्यासनाय नमः
ओं हां ऐश्वर्यासनाय नमः

ओं हां पद्मासनाय नमः। इति सम्पूज्य
घण्टानादपूर्वकं लिङ्गशुद्धिं कुर्यात्।

अभिषेकपात्रमस्त्रमन्त्रेण सङ्गृह्य मूलेन जलमापूर्य तन्मध्ये इमं में गङ्गे इत्यादिना तीर्थानावाह्य धूपदीपौ समर्प्य पञ्चब्रह्मषडङ्गमन्त्रपूर्वक मस्त्रेण दिग्बन्धनामृतीकरणे कृत्वा

मूलेनाभिषेकोदकेन संयोज्य

ओन्नमो देवदेवेश सर्वलोकैकनायक।
उत्तिष्ठ स्नानकर्मार्थमात्मरक्षार्थमेव च॥

यो रुद्रो अग्नाविति देव सम्प्रार्थ्य प्रच्छन्नपटं धृत्वा लिङ्गे पूर्वेद्युः (रात्रौ कृतां पूजां हृदयमन्त्रेण विभाव्य शिरसि लिङ्गमस्तकोपरि) ईशानादि क्रमेण स्वाहान्तमूलेन शिवगायत्र्या वा सामान्यार्घ्यजलेनाऽर्घ्याणि दत्वा धूपदीपौ प्रदर्श्य अङ्गुष्ठादि कनिष्ठातमीशनादि पञ्चकं विन्यस्य कनिष्ठिकानामिकाभ्यां नवपुष्पं सङ्गृह्य अङ्गष्ठतर्जनीभ्यां लिङ्गमस्तकान्निर्माल्यं हृदयमन्त्रेणाऽवरोप्य गृहीतनवपुष्पं शिवगायत्र्या मूलेन च लिङ्गमूर्ध्नि समर्प्य निर्माल्यमैशान्यां दिशि पूर्ववद्धृदय मन्त्रेण चण्डार्थं शुद्धपात्रे संरक्षेत्।

प्रमुञ्च धन्वन इति- शिवास्त्रमन्त्रेण च लिङ्ग, पाशुपतास्त्रमन्त्रेण पीठञ्च प्रक्षाल्य- ओं हां हृदयाय नमः स्वाहा। इति शुद्धजलेनाऽभिषिच्य-ओं हां हीं शिवशक्तिभ्यां नमः। इति लिङ्गपद्ममुद्रे प्रदर्श्य गर्भावरण पूजयेत्।

इति लिंङ्गशुद्धि॥

II

प्रथमं कायशुद्धिः स्यादात्मशुद्धिरतः परम्।
पुष्पशुद्धिर्यथामन्त्रं स्थानशुद्धिस्तथैव च॥
द्रव्यशुद्धिस्तथा मन्त्रलिङ्गशुद्धिरतः परम्।
पीठशुद्धिस्तथैवं स्यादासनं कल्पयेत्क्रमात्॥
एवं दशप्रकारेण पूजयेत्परमेश्वरम्।

(कायशुद्धिरात्मशुद्धिश्च)

शौचमाचमनं स्नानं तर्पणं विधिपूर्वकम्॥
कृत्वा प्रविश्य हर्म्यं तु त्रिःकृत्वा तु प्रदक्षिणम्।
उत्तराभिमुखो भूत्वा रुचिरासनसंस्थितः॥
दशदिग्बन्धनं पूर्वं कृत्वास्त्रेणैव देशिकः।
करपूजा प्रकर्तव्या गन्धपुष्पादिना पुरः॥
दहनाप्लावनं कुर्यान्नाडीशोधनकर्मभिः।
प्राणो वै त्रिः प्रकर्तव्यः प्राणायामेन सुव्रत॥

(करन्यासः)

करन्यासं ततः कुर्याद्देहन्यासमतः परम्।
गृहस्थः सृष्टिमार्गेण ब्रह्मचारी स्थितिक्रमात्॥
वानप्रस्थयतीनां च संहारन्यास उच्यते।
ईशानादीनि सद्यान्तमङ्गुष्ठादिक्रमेण तु॥
कनिष्ठान्तं न्यसेद्धीमान्सृष्टिन्यास उदाहृतः॥
मध्यादि तर्जन्यन्तं (च) स्थितिन्यास उदाहृतः॥
कनिष्ठाद्यङ्गुष्ठातं च सद्यादीनि क्रमान्न्यसेत्।
संहारन्यास एवोक्ताः शिवे तु परमात्मनि॥

अङ्गुल्या तु न्यसेत्पर्व तर्जन्याङ्गुष्ठके न्यसेत्।
हृदयाद्यस्त्रपर्यन्तं मध्यमादि तु विन्यसेत्।
तलयोस्तर्जन्यन्तं च सर्वेषु विन्यसेद्बुधः।
तलयोर्विन्यसेन्नेत्रमस्त्रं तर्जनि विन्यसेत्।
शिवमन्त्रं न्यसेद्धीमान्करशाखासु पर्वसु।
करन्यासस्त्वयं प्रोक्तो ह्यङ्गन्यासमथ श्रुणु।।

(अङ्गन्यासः)

मुर्धादिपादपर्यन्तं सृष्टिन्यास उदाहृतः।
हृदादिपादपर्यन्तं स्थितिन्यास उदाहृतः।।
पादादिमूर्धपर्यन्तं संहारन्यास उच्यते।
एवं न्यासत्रयं कृत्वा स्थावरे जङ्गमे बुधः।
स्थावरं लिङ्गमित्याहुर्जङ्गम तस्य पूजकः।
अन्तर्यागमतः कुर्यादर्चयेदात्मदैवतम्।।
हृत्पद्मकर्णिकामध्ये ओंकारमयमीश्वरम्।
ध्यायेद्यजनसहितं सदाकालं यजेद्बुधः।।
चिन्तयेन्मनसा पूर्वं गुणांस्तत्र गुणत्रयम्।
ततः प्रच्छाद्य च तमो रजः सत्त्वेन साधयेत्।।
ध्यायेत्त्रिमण्डलं पूर्वं धूम्यं रक्तं सितं क्रमात्।
उत्सृज्य प्राकृतं भावं शिवोऽहमिति भावयेत्।
एवं कृत्वा विशेषेणान्तर्यागं समाचरेत्।।
नाभिवक्रं समाश्रित्य कारयेद्वह्निमण्डलम्।
हृदये धारयेत्सोमं भ्रूमद्ये रविमण्डलम्।
हृदये यजनं कुर्याद्धोमं नाभौ प्रकल्पयेत्।
तथेश्वरं तु भ्रूमद्ये ध्यायेत्सर्वगतं प्रभुम्।।
पञ्चावरणमार्गेण पूजयित्वा विशेषतः।
हृत्पद्मे चार्चयेन्नित्यं त्रिकालं वा द्विकालकम्।।

अथवाप्येकालं वा संयजेन्मानसेन तु।
आत्मशुद्धिरिति प्रोक्ता .... ॥
(पूर्वकारणे ३०, १३७-१४१)

सत्त्वोपरि गुणातीतं पुरुषं पञ्चविंशकम्॥
ऐश्वर्यपङ्कजं नित्यं पुरुषोपरि संस्थितम्।
द्वादशाङ्गुलविस्तीर्णं शुक्लं विकसितं शुभम्॥
नालमष्टाङ्गुलं ज्ञेयं नाभिकन्दसमुद्भवम्।
पद्मपत्राष्टकं ज्ञेयमणिमादिगुणाष्टकम्॥
कर्णिका केसरं ज्ञानं नालं वैराग्यमेव हि।
पार्थिवाण्डमधः कन्दमिति पद्मं विचिन्तयेत्॥
धर्मज्ञाने च वैराग्यमैश्वर्यादि समन्वितम्।
ध्यात्वा पद्मासनं ह्येवं सर्वपापहरं परम्॥
तत्पद्मकर्णिकामध्ये शुद्धदीपसमाकृति।
आवृतेषु दलेष्वष्टौ ओं शिवाय नमो नमः॥
इन्द्रादीशानपर्यन्तं न्यसेदष्टाक्षरं क्रमात्।
रुद्ररूपं वरं व्यक्तमानन्तमचलप्रभम्॥
युगाङ्गलप्रमाणेन नित्यं निष्कलदीपवत्।
अर्चयेदष्टपुष्पैस्तु शिवमोंकारूपिणम्॥
तृतीयं तु दयापुष्पं चतुर्थं क्रोधवर्जितम्॥
पञ्चमं कृतिमात्सर्यं षष्ठमं भावपुष्पकम्।
सप्तमं ध्यानपुष्पं च समाधि श्चाष्टपुष्पकम्॥
सर्वोपचारान् मनसा ध्यात्वा तं पूजयेच्छिवम्।
प्राकृतं भावमुत्सृज्य शिवोऽहमिति भावयेत्॥
आत्मशुद्धिरियं प्रोक्ता; पुष्पशुद्धिमथ श्रृणु।
स्नानारम्भे तदन्ते तु अर्चनान्ते निवेद्यके॥
होमान्ते चोत्सवान्ते तु नृत्तान्ते घोषयेत्क्रमात्।

घण्टायास्तु ध्वनिं श्रुत्वा राक्षसानां विनाशनम्।।

(स्थानशुद्धिः)

स्थानशुद्धिं ततः कृत्वा गोमयेनोपलेपयेत्।
तन्मध्ये वसुधां यष्ट्वा दिग्बन्धं चास्त्रमन्त्रतः।।
स्थानशुद्धिरिति ख्याता .... ।।

(द्रव्यशुद्धिः)

पाद्याचमनपात्रकम्।
अर्घ्यपात्रं शरावं च शङ्ख भाण्डं च क्षालयेत्।।
निरीक्ष्य हृदयेनैव कवचेनावकुण्ठयेत्।
वस्त्रपूतेन तोयेन वर्धनीं च प्रपूरयेत्।।
पञ्चब्रह्मषडङ्गैश्च शिवमन्त्रेण तज्जलम्।
धेनुमुद्रां दर्शयित्वा सर्वपात्राणि प्रोक्षयेत्।।
यववेणूंस्तथा दूर्वाः कुशांश्चैव शिवाम्भसा।
पाद्यादिसर्वपात्राणि साधयेत् विचक्षणः।।

(पाद्यम्)

चन्दनं कुङ्कुमं तोयमुशीरं शुक्लसर्षपः।
यवो वेणुस्तथा दूर्वा उत्तमं पाद्यमुच्यते।।
यवसिद्धार्थ दूर्वं च चन्दनोशीरसंयुतम्।
मध्यमं पाद्यमेवं स्यादुशीरं चन्दनं जलम्।।
कन्यसं पाद्यमित्युक्तं प्रत्येकं धारणं पलम्।
तदर्धमधमं प्रोक्तं तदर्धं कन्यसं भवेत्।।

(आचमनीयकम्)

एलालवङ्गकर्पूर मुरा तोयमुशीरकम्।
सर्वं जातिफलैर्युक्तं श्रेष्ठमाचमनीयकम्।।

लवङ्ग चैव कर्पूरं त्रुटिजातिमुरं जलम्॥
मध्यमाचमनीयं स्यात्त्रुटिभस्म तथा जलम्॥
लवङ्गेन समायुक्तं कम्यसाचमनं स्मृतम्।
एतेषां तु प्रमाणं तु प्रागुक्तविधिना कुरु॥

(अर्घ्यम्)

तिलव्रीहिकुशाग्रैश्च आपःक्षीरयवैस्तथा।
तण्डुलैः सर्षपोपेतमर्घ्यमष्टाङ्गमुच्यते॥
तण्डुलो यवसिद्धार्थमाढकी शालिसंयुतम्।
मध्यमार्घ्यमिदं प्रोक्तं शालितण्डुलतोयकम्॥
कन्यसार्घ्यमिदं प्रोक्तं प्रमाणं पूर्ववत्कुरु।
द्रव्यालाभे तु तोयं च चन्दनं च कुशैः सह॥
पाद्यादीनां त्रयं कल्प्य कलप्तपात्रेषु बुद्धिमान्।
फलत्रयं तथा भस्म कुङ्कुमं चन्दनं धनम्॥
पत्रलोहमुशीरं च भागान्वक्ष्ये पृथक् पृथक्।
व्योमपक्षाग्न्यश्रबाणान् कौशिकं चैवमादरात्।
शीतारिद्रव्यमेवोक्तं मधु प्लाव्याथ तेन तु॥
उत्तमं धूपमाख्यातं शिवप्रीतिकरं भवेत्।
चन्दनं चैव निर्यासं कृष्णलोहं क्रमेण तु॥
अग्निपक्षैकभागं तु किंचिद्भस्मविमिश्रितम्।
मध्यमं धूपमाख्यातं गुग्गुलुघृतसंयुतम्॥
कन्यसं धूपमाख्यातं किंचित्कर्पूरमिश्रितम्।

(अर्घ्यादिविनियोगकालः)

आवाहनान्ते पूजान्ते विसर्जनेऽर्घ्यं प्रदापयेत्॥
अर्घ्ये विलेपने स्नाने त्रिषु गन्धं सुयोजयेत्।
आवाहनार्घ्यपाद्येषु स्नाने धूपे विलेपने॥

नैवेद्ये च विसर्गे च पुष्पमष्टसु योजयेत्।।
तत्कालं तु विसृज्याथ सप्तवारि नियोजयेत्।।
स्नानोदकं च पाद्यादि गन्धपुष्पनिवेद्यकम्।
क्षीरं दधिघृतादीनि प्रोक्षयेत्तु शिवाम्भसा।।
द्रव्यशुद्धिर्भवेदेव मन्त्रशुद्धिमथ श्रृणु।

(मन्त्रशुद्धिः)

ओंकारदीपिता मन्त्रा नमस्कारान्तयोजिताः।।
अर्चने तु प्रयोक्तव्या मन्त्राश्चामोघशक्तयः।

(यवनिकाया आवश्यकता)

अस्त्रेणैव तु मन्त्रेण महाघण्टां प्रताडयेत्।।
क्षिपेत्ततो यवनिकां ब्रह्ममन्त्रं समुच्चरन्।
वेदविक्रयकाश्चापि तन्त्रविक्रयका अपि।।
पापक्रूरपरिभ्रष्टनास्तिकाः श्रुतिदूषकाः।
दुश्चर्मकुष्टसंयुक्ताः शिवद्रव्यापहारिणः।
गुरुद्रव्यापहारी च गुरुरोगी च पातकी।
दुर्मुखश्च दुराचारो मूर्खाश्च गुरुनिन्दकाः।।
कुनखाः कुब्जकाश्चैव गोलका एकचक्षुषः।
अङ्‌गहीनः सुरासेवी वेश्यमिश्रणचारिणः।।
लिङ्‌गच्छेदकविच्छिन्नावर्जयेच्छिवदर्शने।
प्रमादादर्चनं कृत्वा तत्पूजा निष्फला भवेत्।।

(प्रच्छन्ननटकालः)

त्रिकालेषु पटं दत्वा स्नाने धूपे तथोत्सवे।
शेषकालेषु सर्वेषु पटं न परिवेष्टयेत्।।
अथवान्यप्रकारेण पटकालो विशेषतः।
पूजाकाले तु नैवेद्ये पुष्पालंकरणे ततः।।

मुद्रादर्शनकाले तु हेमरत्नादियोजने।
एवमादिषु कालेषु प्रच्छन्नपटमारभेत्॥

(लिंङ्गशुद्धि पीठशुद्धिश्च)

लिङ्ग चतुर्विधं ज्ञात्वा शोधयेदस्त्रमन्त्रतः।
प्रोक्षणं पुनराह्वनं पुरश्चरणमेव हि॥
स्थापिते मानुषैर्लिङ्गे सर्वकर्माणि कारयेत्।
ज्ञात्वा तु लिङ्गमाचार्यस्तल्लिङ्ग हृदयेन तु॥
लिङ्गपीठस्थलं सर्वं शुद्धं कृत्वा शिवाम्भसा।
शोधयेद्देविकं लिङ्ग स्थानजं हृदयेन तु॥
आर्षं तु योगजं चैव भूतजं चैव गाणपम्।
मानुष रत्नंज लिङ्ग बाणलिङ्ग विशेषतः॥
शोधयेदस्त्रमन्त्रेण शुद्धतोयेन देशिकः।
लिङ्गस्य मूर्धदेशे तु पञ्चमेन तु संस्पृशेत्॥
लिङ्गस्य मुखदेशे तु नरमन्त्रेण संस्पृशेत्।
लिङ्गपार्श्वे तु दक्षे स्यादघारेण तु संस्पृशेत्।
लिङ्गस्य वामपर्श्वे। तु वामदेवेन संस्पृशेत्।
पृष्ठान्तं संस्पृशेत्पादौ सद्योजातेन मन्त्रतः॥
उन्मनीमूलमन्त्रेण पीठशुद्धिं तु कारयेत्।
महापट्टेरुपानान्तं देवयङ्गानि च संस्पृशेत्॥
लिङ्गशुद्धि समाख्याता; पश्चात्संपूजयेद्गुरुम।

III

(१)

आत्मशुद्धिः॥

देह शुद्धि भूतशुध्यादि॥

सिद्धान्तशेखरे-

षडध्वस्थानि बाह्यानि तानि शुद्धानि दीक्षया॥
देहस्थितानि शोध्यानि भूतानि स्युर्दिने दिने।
चरणांगुष्ठयोर्युग्मात् संचिन्त्य सुषिरं तनौ॥
सुषिरन्तर्बहिशक्तिं व्यापिनीं चिन्तयेत् ततः।
हुंकारे रंध्रमध्यस्थे प्रज्वलत्पावकप्रभे॥
विधाय प्राणसंरोधं चित्तमत्र निवेशयेत्।
रेचकान्ते फडान्तेन हृत्कंठेषु च तालुषु॥
भ्रूमध्ये ब्रह्मरंध्रे च भित्वा ग्रन्थीन् निवर्त्य च।
हुंकारं तारकाकारं जीवं हृदयसंपुटम्॥
पूरकाहृत चैतन्यं हुं शिखोपरि विन्यसेत्।
संशुद्धं बिन्दुभूतं च ध्यात्वा कृत्वा च कुंभकम्।
रेचकेन शिखे विद्वान् एकोद्घातेन योजयेत्।
संहारमुद्रामादाय मुक्तिमंत्रेण विग्रहात्॥
भोग्यकर्मोपभोगार्थं द्वादशान्तपदे यथा।
बीजवृत्या शिवे लीन प्रतिलोमं स्वहेतुषु॥

तत्व शुद्धिः॥

तत्वानि बिन्दुपर्यन्तं लयं नीत्वा विशोधयेत्।
गंधे भूस्सलिलं रसे हुतवहो रूपे मरुत्स्पर्शने

शब्दे स्यात् खमहंकृतौ पुनरिमास्तान्मात्रकास्तामसे।
कर्माक्षाणि च राजसे सहमनोबुद्धोन्द्रियैस्सात्विके
बुद्धौ तच्च गुणेषु सागुणगणे व्यक्तेन लयं गच्छति॥
तद्रागविद्ये च कलां प्रयन्ति पुंस्त्वंच कालो नियतिः कला च।
मायासु विद्येशमसौ सदेशं सशक्तिमेष शिवमेष बिन्दुः॥
एवं विधाय संशुद्धिं पंचभूतानि शोधयेत्॥
पृथ्वी वातौ पयो वह्नी द्वौ द्वौ शोध्यौ परस्परौ।
आकाशं चाविरोधेन यथा शोध्यं तदुच्यते॥

कलाशुद्धिः॥

पार्थिवं मंडलं पूतं कठिनं वज्रलाञ्छितम्।
ह्लामित्यात्मीयबीजेन तन्निवृत्तिकलामयम्॥
तप्तचामीकराकारा चतुर्बाहुविभूषिता।
वज्राभराक्षमालाब्जा निवृत्तिः परिकीर्तिता॥
संयुक्तं सद्यमन्त्रेण सात्विकं ब्रह्मदैवतम्।
पादावाराभ्य मूर्धान्तं विचिन्त्य चतुरश्रकम्॥
उद्घातपंचकेनैव वायुभूतं विशोधयेत्।
अर्धचन्द्र द्रवं (?) सौम्यं शुभ्रमंभोजलांछितम्॥
ह्वीमित्यनेन बीजेन प्रतिष्ठा रूपतां गतम्।
शुद्धस्फटिकसंकाशा एकवक्त्रा चतुर्भुजा॥
पाशाभयाक्षमालाब्जा प्रतिष्ठा रत्नभूषिता।
संयुक्तं वाममन्त्रेण राजसं विष्णुदैवतम्॥
आप्यं चतुर्भिरुद्घातैर्वह्निभूतं विशोधयेत्।
आग्नेयं मंडलं त्र्यश्रं रक्तं स्वस्तिकलांछितम्॥

ह्रांमित्यनेन बीजेन विद्यारूपं विभावयेत्।
पीतभ्रूश्मश्रु पीताक्ष चूडाचन्द्रविभूषिता॥
तप्तचामीकराकारा विद्युञ्ज्वलनसन्निभा।
अघोराणु समायुक्तं तामसं रुद्रदैवतम्॥
वह्निंच त्रिभिरुद्घातैः जलंभूतं विशेधयेत्।
षडश्रमंडलं वायुं बिन्दुभिःषड्भिरंकितम्॥
कृष्णं हैमिति बीजेन जातं शांतिकलामयम्।
चतुर्वक्त्र चतुर्बाहुः कृष्णवर्णा महाबला॥
ध्वजाभराक्षमालाब्जा शान्तिः सर्वोपवीतिनी।
तत्पुरुषेण संयुक्तमधिदैवं महेश्वरम्॥
संचित्योद्घातयुग्मेन पृथ्वीभूतं विचिन्तयेत्।
नाभौ बिन्दुमयं भूतं बिन्दुशक्तिविभूषितम्॥
व्योमाकारं सुवृत्तं च शुद्धस्फटिक निर्मलं।
हौकारेण फडन्तेन शान्त्यतीतकलामयम्॥
शुद्धस्फटिकसकाशा एक (पञ्च) वक्त्रा चतुर्भुजा।
पद्माभराक्षमालाब्जा शान्त्यतीता वरप्रदा॥
ध्यात्वैकोद्धात योगेन सुविशुद्धं विभावयेत्।
दक्षिणांगुष्ठपादस्थवह्निना शोधयेत्तनुम्॥
आप्लावयेत्ततस्सर्वं मूलेनामृतवर्षिणा।
आधाराख्य मनंन्तं च धर्मज्ञानादि पंकजम्॥
तत्र चात्मानामाहृत्य ततस्त्वाप्यायनं कुरु।
दिव्यामृतेन संप्लाव्य कुर्वीत सकलीकृतम्॥

सुप्रभेदे-

प्रणवेन समायुक्तं श्वेतपद्मोपरि स्थितम्।
कृत्वा शिवतनुं ध्यायेदष्टवित्रंशत् कलानयम्॥
ईशानकलांपंचकम्॥

कामिके-

ओं हों ईशानस्सर्वविद्यानां शशिन्यै नमः उर्ध्वमूर्धिन
ओं हों ईश्वरस्सर्वभूतानां अंगदायै नमः पूर्वमूर्ध्नि
ओं हों ब्रह्माधिपतिर्ब्रह्मणोधिपतिर्ब्रह्मा इष्टायै नमः
दक्षिणमूर्ध्नि
ओं हों शिवो मे अस्तु मरीच्यै नमः उत्तरमूर्ध्नि
ओं हों सदाशिवों ज्वालिन्यै नमः पश्मिमूर्ध्नि

एवमीशानकलापंचक॥

तत्पुरुष कलाश्चतस्त्रः।

ओं हें ततपुरुषाय विद्महे शान्त्यै नमः पूर्ववक्त्रे
ओं हें महादेवाय धीमहि विद्यायै नमः
दक्षिणवक्त्रे
ओं हें तन्नो रुदः प्रतिष्ठायै नमः उत्तरवक्त्रे
ओं हें प्रचोदयात् निवृत्यै नमः पश्चिमवक्त्रे

एवं तत्पुरुषकलाश्चतस्त्रः।

ओं हुं अघोरेभ्यस्तमार्य नमः हृदये
ओं हुं अथ घोरेभ्यो मोहायै नमः ग्रीवायां
ओं हुं अघोरक्षायै नमः दक्षिणांसे
ओं हुं घोरतरेभ्यश्च निष्ठायैः नमः वामांसे
ओं हुं सर्वतस्सर्वमृत्यवे नमः नाभौ
हुं सर्वेभ्यो मायायै नमः जठरे
ओं हुं नमस्ते अस्तु रुद्र भयायै नमः वृष्ठे
ओं हुं रूपेभ्यो जरायै नमः उरसि

इति बहुरूपकलाष्टक॥

वामदेव कलास्त्रयोदश।।

ओं हिं वामदेवाय नमो जारायै नमः गुह्ये
ओं हिं ज्येष्ठायै नमः रक्षायै नमः इति वृषणद्वये
ओं हिं रुद्राय नमो रत्यै नमः दक्षिणोरौ
ओं हिं कालाय नमो पालिन्यै नमः इति वामोरौ
ओं हिं कलाकामायै नमः दक्षिण जानुनि
ओं हिं विकरणाय नमः संयमिन्यै नमः वामजानुनि
ओं हिं बलक्रियायै नमः दक्षिण जंघायां
ओं हिं विकरणाय नमो बुध्यै नमः वामजंघायां
ओं हिं बलकार्यै नमः इति दक्षिण स्फिचि
ओं हिं प्रमथनाय नमो धात्र्यै नमः वामस्फिचि
हिं सर्वभूतदमनाय नमो भ्रामण्ये नमः कट्यां
ओं हिं मनोमोहिन्यै नमः दक्षिण पार्श्वे
ओं हिं उन्मनाय नमो भयायै नमः इति वामपर्श्वे
इति वामदेवकालास्त्रयोदश।।

सद्योजात कलाष्टकम्।।

ओं हं सद्योजातं प्रपद्यामि सिद्ध्यै नमः- इति दक्षिणपादे
ओं हं सद्योजाताय वै नमः ऋद्ध्यै नमः- इति वामापादे
ओं हं भवे द्युत्यै नमः- दक्षिणकरे
ओं हं अभवे लक्ष्म्यैनमः- इति वामकरे
ओं हं अनादिभवे मेधायै नमः- इति नासायां
ओं हं अनादिभवे मेधायै नमः- इति नासायां
ओं हं भवस्य मां कान्त्यै नमः- इति शिरसि

ओं हं भव स्वधायै नमः- दक्षिणबाहौ
ओं हं उद्भवाय नमो धृत्यै नमः- इति वामबहौ
इति सद्योजातकलाष्टकम्॥

अष्टत्रिंशत् कलानां तु अष्टत्रिंशच्च शक्तयः।
एवं शक्तिसमोपेतं न्यासं कलासु विन्यसेत्॥
ईशानस्य कलाः पंचमुरुषस्य चतुः कलाः।
अघोरस्य कलाश्चाष्टौ वामदेवे त्रयोदश॥
अष्टौ सद्यकला ज्ञेयाः मकुटादि क्रमान्न्यसेत्।
कलान्यासमिदं प्रोक्तं अक्षरन्यासमुच्यते॥

अक्षरन्यासम्॥

अजिते-

अकारं कुक्षौ विन्यस्य आकारन्तु ललाटके॥
इ ई च नेत्रयोस्तद्वत् उ उ श्रवणयोस्तथा।
ऋ ऋ कपोलयोश्चैव लृ लृ नासापुटद्वये॥
उत्तरोष्ठे तथैकारं ऐकारमधरोष्ठके।
ओकारं चाप्यथौकारं दंतपंक्तिद्वये न्यसेत्॥
जिह्वायामधस्तालु प्रयोज्योऽथ यथा क्रमात्।
कवर्गं दक्षिणे हस्ते चवर्गं च तथोत्तरे॥
टवर्गमुदरे न्यस्य तपवर्गौं वामपादके॥
यवर्गं दक्षिणे पादे शवर्गं वामपादके॥
हकारं हृदये न्यस्य मूलमन्त्रं च विन्यसेत्।
इति मन्त्राक्षरन्यासं कृत्वा विद्यामयीं तनुम्॥
शिवस्य यादृशं रूपं तादृशं चिन्तयात्मनि।
शिवमन्त्रन्यासमिदमात्मनस्तु सदा कुरु॥

(२)

सुप्रभेदे-

आसनानि च सर्वाणि तथैवावरणानि च।
हृत्पद्मे कल्पयेद्वान्यं यथोक्तं तु यथाविधि।।
नाभिकुंडे स्वतस्सिद्धे चांबुसंस्कारसंयुते।
ज्ञानानलं न्यसेत्तत्र सूर्यायुतसमप्रभम्।।
इति ज्ञानानलनं न्यस्य विशं संपूज्य तत्र वै।
पुराकृष्य पीयुषहविष्यं च शिवाणुभिः।।
अन्तःपूजितदेवाय तत्समर्प्य यथाविधि।
अष्टपुष्पिकया पूज्य ततः पूजां समाप्य च।।
निर्भासितशरच्चन्द्रबिन्दुरूपं महेश्वरं।
ललाटपट्टमध्यस्थं चिन्तयेत् शुभ्रविग्रहम्।।
स्वतन्त्रः क्रीडति प्रीतः सततानन्तचेतनः।
ध्यायतः सततं पुंसः सत्यं सत्यं वरानने।।।
प्रत्यक्षो भवति क्षिपं हृदि तस्य न संशयः।
चित्तेन जनितं चैव दर्पणे प्रतिबिंबवत्।।
तस्मात् सर्व प्रयत्नेन ध्याननिष्ठस्सदा भवेत्।
ध्याननिष्ठं यदा चितं तदा बाह्यं परित्यजेत्।।
अन्यथा यस्त्यजेन्मोहादुभयं तस्य नश्यति।
तस्मात् बाह्यां तदा कार्यं भूतशुद्धिपुरस्सरम्।।
बहिः पूजामिति प्रार्थ्य लब्धानुज्ञस्ततो मुनिः।
स्थानशुद्धिं ततः कुर्यात् शास्त्रयुक्तेन कर्मणा।।

बहिः पूजास्थानशुद्धिः।।

शिवधर्मे-

पश्यन् परिहरन् जन्तून् मार्जन्या मृदु सूक्ष्मया।
शनैस्सम्मार्जनं कुर्यात् चान्द्रायणफलंलभवेत्।।

सम्मार्जनशतं पुण्यं सहस्त्रमनुलेपनम्।
यः कुर्यात् सर्वकार्याणि वस्त्रपूतेन वारिणा।।
स मुनिः त महासाधुः स योगी स शिवं व्रजेत्।
अस्त्रेणोच्चयाटयेद्विघ्नं ताळशब्दत्रयेण तु।।
छोटिकाभिर्दिशाबन्धं प्रकारं चास्त्रत्रमंत्रतः।
खेयं तु कवचेनाथ कृत्वा बाह्यन्तरस्थितम्।।
शक्तिजालमतश्चोर्ध्वं दर्शयेद्धेनुमुद्रया।
स्थानशुद्धिरियं प्रोक्ता द्रव्यशुद्धिं ततः श्रृणु।।

(३)

द्रव्यशुद्धिः पात्रविशेषम्।।

शिवधर्मे-

स्वर्णादि निर्मिते पात्रे पाद्यादीन् परिकल्पयेत्।
सुश्रेष्ठं स्वर्णपात्रं तु रजतं मध्यमं भवेत्।।
कन्यसं ताम्रपात्रं तु अलाभे मृण्मयं भवेत्।
मृण्मयं प्रत्यहं कार्यं तच्च नूतनमिष्यते।।
पलाशपद्मपत्राभ्यां ताम्रपात्रसमं भवेत्।

पात्रशुद्धिः।।

तंत्रसारे-

सप्तवारेण कांस्यायस्तंडुलं भस्ममृज्जलैः।।
त्रिधा ताम्रं च धरणी तिंत्रिण्या गोमयेन च।
एकधा हेमरौप्यात्मदारुदंतांशुकान् तथा।।
एवं स्वर्णादि पात्राणां एवं एवमस्त्रांबु शोधितम्।

द्रव्यशुद्धि मंत्रम्।।

अजिते-

निरीक्ष्य हृदयेनैव कवचेनावकुंठयेत्।।

बिन्दुप्रसृतपीयूषपुष्पतोयाक्षतादिना।
हृदि नाभौ षडन्तेन पूरयित्वाभिमंत्रयेत्॥
मंत्रसंहितया तेषु तत्तद्द्रव्याणि चाक्षिपेत्।

पाद्यम्॥

सुप्रभेदे-

उशीरं चन्दनोपेतं दूर्वा सिद्धार्थसंयुतम्॥
चतुर्द्रव्य समायुक्तं पाद्यमेतदुदाहृतम्।
एला लवंग कर्पूर जंबू जाति फलंकरम्॥
षट्द्रव्य रससंयुक्तं शिवस्याचमनीयकम्।

अर्घ्य

तिल व्रीहि कुशाग्राणि आपः क्षीरं यवास्तथा॥
तंडुलैस्सर्षपोपेतमर्घ्यमष्टांगमुच्यते।

शुखशुद्धिः॥

निःश्वासे-

शंखं च क्षालयेद्धीमान् तुषदग्धेन शुध्यति।
शंखमन्तश्शु चिकरं बहिरस्थिवदाचरेत्॥
तस्मात् सर्व प्रयत्नेन कर्तव्यं कनकादिना।

(६) ईक्षणादि शुद्धिमंत्रम्॥

कामिके-

ईक्षणं मूलमंत्रेण प्रोक्षणं चास्त्रमंत्रतः।
ताडनं चास्त्रमंत्रेण वर्मणाभ्युक्षणं भवेत्॥
जडचित् भेदनं विद्धि शिवदृष्ट्या निरीक्षणम्।
प्रोक्षणं योग्यता कुप्ति जडात् भिन्नस्य वस्तुनः॥
ताडनं तत्र चिद्व्यक्तिः यथा पाषणताडनम्।
उत्पत्तिर्विस्फुलिंगानामभ्युक्षणमतः परम्॥

तत्फलम्॥

पारमेश्वरे-

दृक् क्रियेच्छात्मकैरर्कवह्निसोमविलोचनैः।
क्रमाच्छुष्कं तथा दग्धं अमृतप्लुतिसंयुतं॥
शुध्यर्थं प्रोक्षितं शक्तितैजसं ताडनं ततः।
अभ्युक्षण क्रियाजातं ग्राह्यताभावसंयुतम्॥

तंत्रसारे-

मायेयं रूपसंत्यागादात्तशक्तिस्वरूपतः।
शिवयोगं भवेद्द्रव्यं स क्रियाद्द्रव्यशोधनम्॥
द्रव्यशुद्धिं विधायैव स्वशिरस्यर्घ्यसेचनम्।
कृत्वास्त्रेणाथ मूलेन पुष्पमारोप्य मूर्ध्नि च॥
ललाटे तिलकं कृत्वा चन्दनेन सुगन्धिना।
आसनं मूर्तिमूलेन आत्मपूजां च कारयेत्॥
मंत्रशुद्धिं ततः कुर्यात् तत् शुद्धिरथ कथ्यते।

(४)

मंत्रशुद्धिः॥

शिवधर्मे-

प्राकृतं भावमुत्सृज्य शिवोऽहमिति भावयेत्॥
यावन्न तत्समो जातः तावन्नाराधने क्षमः।
शुद्धत्वाच्च शिवत्वाच्च देहं शिवतनुं स्मरेत्॥

चिन्त्यविश्वे-

मौनी भूत्वा शिवं ध्यात्वा मूलमंत्रादिकानणून्।
ओंकारं पूर्वमुच्चार्य नमस्कारान्तमेव च॥

ब्रह्मांगानि च प्रासादं शिवबीजं तथैव च।
ह्रस्वं बिन्दुगतं दीर्घं ब्रह्मरंध्रावधि प्लुतम्॥
द्वादशांतरसंयुक्तं प्रासादं मंत्रशुद्धये।
ज्ञानशक्तिमया मंत्राः किन्त्वैश्वर्यमलान्विताः॥
शक्तिज्वलित सामर्थ्यास्सर्वऽभीष्टलप्रदायकाः।
मंत्रशुद्धिरियं प्रोक्ता पूजाकाले तु संस्मरेत्॥

(५)

लिंगशुद्धः॥

अंशुमति-

लिंगं संगृह्य हस्ताभ्यां स्नानवेद्युपरि न्यसेत्।

कामिके-

लिंगमूर्धिनगतां पूजां पूर्वकालप्रकल्पिताम्॥
गायत्र्या पूजयित्वा तु सानान्यार्घ्यं तु दापयेत्।

सूक्ष्मे-

अर्घ्योदकेन संप्रोक्ष्य वक्त्रन्यासं समाचरेत्।
अङ्गुष्ठादि कनिष्ठान्तं पञ्चब्रह्मतनुं न्यसेत्।
ईशानादि तु सद्योऽन्तं वक्त्रन्यासक्रमं तथा॥
कनिष्ठानामिका मध्ये नवपुष्पं तु संयमेत्।
अङ्गुष्ठतर्जनीभ्यां च निर्माल्यं च विसर्जयेत्॥
विसर्जनस्य तत्काले पुष्पं मुर्ध्नि च विन्यसेत्।

किरणे-

न शून्यमस्तकं लिङ्ग कुर्यात्तत्र कदाचन॥
ऐशान्यां स्थापयेत्पूजां प्रत्यग्रमथवोषिताम्।

कामिके-

अस्त्राम्बुनैव संशोध्य शिवलिंग सवेदिकम्॥
सामान्यार्घ्यजलैः पश्चाद् अभिषेकं समाचरेत्।

ज्ञानरत्नावल्यां-

नित्यपूजासमाप्ते तु रुद्धे मन्त्रगणेश्वरे॥
शान्तारूपं गते तत्र लिङ्गपीठे च तत्क्षणात्।
रौद्रा विघ्नास्तथा सक्ताः स्थिताः विघ्नं प्रकुर्वते॥
भुक्तिं मुक्तिं च निघ्नन्ति तस्मात्तां त्रासयेत्पुरा।
शिवास्त्रेण च लिंगस्थां पीठे पाशुपतेन च॥
पुनस्तां तां च संस्नाप्य स्नापयेद्हृदयाम्बुभिः।
तदा लिङ्ग भवेत् शुद्धं पुनर्मन्त्राः फलप्रदाः॥

अजिते-

कूर्चेन बहुना लिङ्ग शोधयित्वाथ पीठकम्।
अस्त्रेण क्षालयेत् सम्यक् बहुशोऽशून्यमस्तकम्॥
पञ्चगव्यं ततस्स्नाप्य पञ्चामृतमतः परम्।
स्नापयेन्मन्त्रपूतेन विपंगादि (?) ततः परम्॥

IV

आत्मशुद्धि ततः कुर्याद् द्विविधा सा प्रकीर्तिता।
आत्मनश्च शरीरस्याप्यात्मसंज्ञात्र कथ्यते॥
तयोस्तु शुद्धिरित्यात्मशुद्धिरेवं प्रकीर्तिता।
पवित्रपाणिः संसाध्यसामान्यार्घ्यं तु पूजकः॥
पुष्पाक्षतसमोपेतं सामान्यार्घ्यमिति स्मृतम्।
अभ्युक्ष्य तेन तोयेन स्वशिरोऽस्त्रं समुच्चरन्॥
विध्युक्तं च ततः कुर्यात्त्रिपुण्ड्रं सितभस्मना।

प्राणायामत्रयं पश्चाद्रेचकादिक्रमेण तु॥
कृत्वान्तःसुषिरं ध्यायेदापादतलमरतकम्।
सुषुम्नामध्यगां तस्य बहिरन्तश्च संस्थिताम्॥
स्मरेद्व्योमात्मिकां शक्तिं पुनः सुषिरमध्यमे।
विद्यूज्ज्वलन्तं हुंकारं संचिन्त्यायम्य चानिलम्॥
तदूर्ध्वस्थे च हुंकारे चित्तमावेश्य मन्त्रवित्।
रेचकान्ते ततस्तेन फडन्तेन विभेदयेत्॥
ग्रन्थीन्हृत्कण्ठयोस्तालु भ्रूमध्यब्रह्मरन्ध्रजान्॥
ततः प्रतिनिवृत्तस्तु चैतन्यं पूरकेण तु॥

According to to Jñānārṇava :

आत्मा स्थानं मन्त्रहव्ये देवशुद्धिस्तु पञ्चमी।
यावन्न कुरुते देवि तस्य देवार्चनं वृथा॥
१) सुस्नातैर्भूतशुद्धैश्च प्राणायामादिभिः प्रिये।
षडङ्गाद्यखिलन्यासैरात्मशुद्धिरितीरिता॥

२) ग्रथिता मातृकावर्णैर्मूलमन्त्राक्षराणि च।
क्रमोत्क्रमाद् द्विरावृत्त्या मन्त्रशुद्धिरितीरिता॥

३) पूजाद्रव्याणि मूलास्त्रैः प्रोक्षणीयैर्विशेषतः॥
दर्शयेद् धेनुमुद्रादि द्रव्यशुद्धिरितीरिता॥

४) पीठे देवं प्रतिष्ठाप्य सकलीकृत्य मन्त्रवित्।
मूलमन्त्रेण दीपादीन् माल्यादिनुदकेन च।
त्रिवारं प्रोक्षयेद्विद्वान् देवशुद्धिरितीरिता॥
पञ्चशुद्धिं विधायेत्थं पश्चाद्यजनमाचरेत्॥
हृदि संहृत्य तत्रस्थं सान्तबीजमयं हृदा।
स्मृत्वा संपुटितं जीवं तनुं पुर्यष्टकान्वितम्॥

हुंकारस्य शिखान्तस्थं सूक्ष्ममात्मानमव्ययम्।
कृत्वा कुम्भकमूर्ध्वे तं रेचकेन प्रवर्तयेत्।
रन्ध्रैस्तैस्तु पुरा प्रोक्तैर्हुंकारोद्धतमन्त्रतः।
ततः शिवे शिखाग्रे तु शुद्धस्फटिकसंनिभे॥
द्वादक्षाङ्गुलमात्रस्थे ताररूपे निवेशयेत्।
ध्यात्वा देहं स्वकं पश्चाद्दहेद्वै तनुरोमतः॥
अग्निमण्डलमध्यस्थज्वालामालानुसन्ततः।
पादाङ्गुष्टं समारभ्य मस्तकान्तं च मन्त्रवित्॥
दग्धनिःशेषपापत्वाद्विमलीकृतमुज्ज्वलम्।
सितभस्ममयं ध्यात्वा भूतशुद्धिं समारभेत्॥
पञ्चभूतसमारब्धं शरीरं सर्वदेहिनाम्।
तस्मात्तेषु कृता शुद्धिर्भूतशुद्धिरिति स्मृता॥
भूतांशां शरीरेऽस्मिन्मिश्रभावात्स्थितावपि।
व्यवच्छेदस्थितिं तेषां शुद्ध्यर्थं परिकल्पयेत्॥
शुद्धिर्मन्त्रात्मिका यस्मात्तस्मान्मन्त्रण शोधयेत्।
पृथ्व्यादिभिस्ततो बीजैः पञ्चभिश्च जनार्दन॥
हृदयं च शिरश्चैव शिखा कवचमेव च।
अस्त्रं च क्रमशस्त्वेतान्संयोज्य सुसमाहितः॥
हुंफडन्तं ततस्तेषु पृथक्सर्वेषु योजयेत्।
शोधयेत्पञ्चभूतानि स्मृत्वा तन्मण्डलादिकम्॥
चतुरश्रं हरिद्राभं कठिनं वज्रलञ्छितम्।
निवृत्त्याख्यकलारूपं परमेष्ठ्यधिदैवतम्॥
आजानु संस्थितं तच्च मन्त्रोद्धातैश्च पञ्चभिः।
विशोघ्य पार्थिवांशं तमप्यशुद्धिरतः परम्।
चापाकारं सितं सौम्यं पद्मलाञ्छनलाञ्छितम्।
प्रतिष्ठाशक्तिरूपं तं विष्णवीशं तोयमण्डलम्।
आनाभि संस्थितं तच्च चतुरुद्धाततः शुचिः।

आग्नेयमण्डलं रक्तं त्र्यश्रं स्वस्तिकलाञ्छितम्॥
क्रूरं विद्याकलारूपं रौद्रमाकण्ठसंस्थितम्।
उद्घातैः शोधनं तस्य त्रिभिरेव प्रकीर्तितम्॥
वायव्यं तु षडश्रं स्यात्कृष्णं षड्बिन्दुलाञ्छितम्।
चलं शान्ति कलारूपमैश्वरं च ललाटके॥
उद्घातद्वितयेनाथ वृत्तं पाण्डरं शूललञ्छितम्।
आकाशमण्डल वृत्तं पाण्डरं शूललञ्छितम्॥
निर्मलं शान्त्यतीताख्यं सदाशिवाधिदैवतम्।
ललाटाद् द्वादशाङ्गुल्यामेकोद्घातस्ततः शुचिः॥
विशुद्धभूतजातेऽस्मिन् देहे धातूश्चं शोधयेत्।
त्वचोऽसृङ्मांसयोश्चैव मेदसोऽस्थिस्ततः परम्॥
मज्ज्याः शुक्लकस्यापि शुद्धिं भूरादिसप्तभिः।
मन्त्रैः कुर्याच्छिरोवक्त्र कण्ठहृद्गुह्यजानुषु॥
पादयोः संस्थितान्मत्वा क्रमेणैव जनार्दन।
एवं शुद्धं शरीरं तत् स्त्रवता परमामृतात्॥
ताररूपाच्छिवादस्मादमृतेनाथ पूरयेत्।
ब्रह्मरन्ध्रप्रविष्टेन चन्द्रबीजं समुच्चरन्॥
ततश्च संस्मरेद्देहं विमलं भास्वरं तथा।
अकलङ्को यथा पूर्णश्चन्द्रो नभसि निर्मले॥
ईदृशीमनयोः शुद्धिं कृत्वा देहात्मनोरपि।
शिवीभूते शरीरेऽस्मिञ्शिवीभूतस्य देहिनः॥
आसनं हृदि निष्पाद्य साष्टपत्रं सकर्णिकम्।
पद्मं तत्रस्थमात्मानमनामयमनाकुलम्॥
बीजरूपं समानीय प्रस्फुरद्रश्मिमण्डलम्।
व्योमस्थाद् द्वादशान्ताच्च शिवरूपं निवेशयेत्।
अमृतेनाभिषिच्यैनं ताररूपं ततः शिवम्।
वौषडन्तेन मूलेन कराभ्यां व्योमसंस्थितम्॥

आनीयामृतरूपं तमात्मतत्त्वोपरि न्यसेत्।
करन्यासं ततः कुर्यात्तद्विधिश्चोच्यते मया॥
तलके हस्तपृष्ठे च गन्धचन्दनलेपिते।
परस्परावमघर्षेण सुधूपेन सुधूपिते॥
शोधयित्वास्त्रमन्त्रेण मूलेनैव च देशिकः।
हस्तयोः करशाखासु पूर्वस्वङ्गुष्ठयोरपि॥
विन्यसेत्पञ्चमं पश्चात्पुरुषादिचतुष्टयम्॥
तर्जन्याद्यासु विन्यस्य कनिष्ठान्तासु च क्रमात्॥
ततः कनिष्ठिकाद्यासु पञ्चस्वङ्गलिषु क्रमात्।
हृदादिपञ्चकं न्यस्य तलयोर्नेत्रमेव च॥
स्थितिन्यासस्त्वयं प्रोक्तोविपरीता तु संहृतिः।
दक्षिणेतरयोः पश्चात्सूर्यसोमौ च हस्तयोः॥
तत्तन्मन्त्रेण विन्यस्य मध्यमाभ्यां परस्परम्।
कवचेनावकुण्ठ्याथ करकच्छपिकां ततः॥
मुद्रां कराभ्यामाबध्य करन्यासं समाप्य च।
अङ्गन्यासं ततः कुर्यान्मन्त्रैरेतैर्जनार्दन॥
मूर्ध्नि वक्त्रे च हृद्देशे गुह्यदेशेऽथ पादयोः।
ईशानादिक्रमेणैव विन्यसेत्पिण्डपञ्चकम्॥
अङ्गुष्ठाग्रेण मूर्ध्नीशं विन्यसेद्घन मुष्टिना।
मुखे तत्पुरुषं चैव तर्जन्यङ्गुष्ठयोगतः॥
मध्यमाङ्गुष्ठयोगेन हृद्यघोरं ततो न्यसेत्।
अङ्गुष्ठानामिकोयोगाद् गुह्ये वामं च विन्यसेत्॥
कनिष्ठाङ्गुष्ठयोगेन सद्योजातं तु पादयोः।
पिण्डमन्त्रैरयं प्रोक्तंः कलामन्त्रैस्तथोच्यते॥
कलाः पञ्च चतस्रश्च ततोष्टौ च त्र्योदश।
ततश्चाष्टौ समादिष्टाः कलाश्चेशादितः क्रमात्॥
शक्तयश्च तथैव स्युः स्थानानि च तथैव हि।

शशिनी चाङ्गदा निष्ठा मरीचि ज्वालिनी तथा।।
मूर्ध्नि मध्ये ततः पूर्वे दक्षिणोत्तरयोरपि।
पश्चिमे च क्रमेणैव कलाभिः सह विन्यसेत्।।
ईशानस्य कलाः पञ्च विन्यस्यैवमतः परम्।
शान्तिर्विद्या प्रतिष्ठा च निवृत्तिश्च क्रमेण वै।।
पूर्वे च दक्षिणे वक्त्रे चोत्तरे पश्चिमेपि च।
एवं तत्पुरुषस्यापि कलाभिः सह विन्यसेत्।।
तत्पुरुषकलान्यासे विमेषोऽत्र विधीयते।
शान्त्यतीतकलायुक्तं प्रणवं चोर्ध्ववक्त्रके।।
विन्यसेच्छिवलिङ्गे तु न शरीरे तदष्यिते।
तमो मोहा क्षुधा निद्रा मृत्युर्मायाभया जरा।
एता घोरकलाशक्तीर्हृदि कण्ठेऽसयोरपि।
नाभौ कुक्षौ च पृष्ठे च वक्षस्यष्टकलायुताः।।
विन्यस्थाय च वामस्य त्रयोदशकला अपि।
शक्तिभिर्विन्यसेत्ताश्च क्रमेण कथयामि ते।।
रजो रक्षा रतिः पाली कामा संयमिनी क्रिया।
बुद्धिः कार्या तथा धात्री भ्रामिणीं मोहिनी तथा।।
एताः क्रमेण गुह्येऽथ मेढ्रे चोर्वोस्तथैव।
जान्वोश्च जङ्घयोश्चापि स्फिचोः कट्यां तथैव च।।
पार्श्वयोश्चि कलाभिस्तु विन्यस्याथा कलाष्टकम्।
सद्योजातस्य मन्त्रस्य शक्तिभिः सह विन्यसेत्।।
सिद्धिऋद्धिर्द्युतिर्लक्ष्मीर्मेधा कान्तिः स्वधा धृतिः।
शक्तयस्तु समुद्दिष्टाः स्थानानि क्रमतः शृणु।।
पादौ पाणी च नासा च शिरो बाहू तथैव च।
अष्टत्रिंशत्कला ह्येवं विन्यसेत्स्वस्वशक्तिभिः।।
निजया मुद्रया पश्चादङ्गन्यङ्गेषु विन्यसेत्।

हृदयं हृदि विन्यस्य शिरः शिरसि विन्यसेत्।।
शिखायां तु शिखां न्यस्य कवचं च तथोरसि।
नेत्रं नेत्रद्वयोश्चापि विन्यसेदक्षराणि च।।
अकारं मूर्ध्नि विन्यस्य चाकारं तु ललाटके।
भ्रुवोरिकारमीकारं दक्षिणेतरयोः क्रमात्।।
तथैवोकारमूकारं नेत्रयोरथ विन्यसेत्।
ऋकारं तस्य दीर्घं च नासिकापुटयोर्न्सेत्।
लृकारद्वितयं तद्वद् दन्तपङ्क्त्योश्च विन्यसेत्।
उत्तरोष्ठे तथैकारमैकारमधरोष्ठके।।
ओकारं चाप्यथौकारं कर्णयोः स्यात्ततः परम्।
अंकाराःकारकौ चापि गण्डयोरथ विन्यसेत्।।
कवर्गं दक्षणे हस्ते चवर्गं च तथोत्तरे।
टवर्गमुदरे न्यस्य तपवर्गौं च पार्श्वयोः।।
ळवर्णं हृदये न्यस्य मूलमन्त्रं च विन्यसेत्।।
इति मन्त्राक्षरन्यासौः कृत्वा विद्यामयीं तनुम्।
परमीकरणं कृत्वा महामुद्रापयोगतः।।
प्ररोच्य तेजसा देहमात्मशुद्धिं समापयेत्।
ततः स्थानविशुद्ध्यर्थं नाराचास्त्रप्रयोगतः।।
'स्थानशुद्धिक्रमं श्रृणु।
हस्तमात्रं खनेद्भूमिं तां मृद्भिः पूरयेत्क्रमात्।।
सम्यक् परीक्ष्य बहुधा अस्थिलोष्ठादि वर्जयेत्।
समं भूमितलं कृत्वा प्रोक्षयेत्पञ्चगव्यतः।।
वितानध्वजसंयुक्तं कदलीक्रमुकान्वितम्।
दर्भमालासमायुक्तं मुक्तादामविभूषितम्।।
पुष्पमालासमाकीर्णं प्रोक्षयेत्कुशवारिणा।
स्थानशुद्धिक्रमः प्रोक्तः
दिग्बन्धं पूर्वमापाद्य ततस्तालत्रयेण च।

परितस्तालमस्त्रेण कवचेनावकुण्ठनम्॥
कुर्याद्याग गृहस्यैवं स्थानशुद्धिरुदाहृता।
अन्तर्यागं ततः कुर्याद्धृदये च विधानतः॥
नाभौ होमविधानेन ललाटे ध्यानयोगतः।
द्रव्यशुद्धिं ततः कुर्यादथ तच्छुद्धिरिष्यते॥
प्रक्षालितेषु पात्रेषु सर्वेष्वस्त्रप्रयोगतः।
पाद्यस्याचमनीयस्य तथार्घ्यस्य च मन्त्रवित्॥
पात्राणि वस्त्रपूतेन पूरयेद्ग न्धवारिणा।
मन्त्रसंहितया तेषु तत्तद्द्रव्याणि निक्षिपेत्॥
प्रणवेनाभिमन्त्र्यैतन्मुद्रयेद्धेनुमुद्रया।
अवकुण्ठनमेतेषां कवचेनाथ कल्पयेत्॥
गन्धपुष्पादिकं यत्तद् द्रव्यं संप्रोक्ष्य चास्त्रतः।
अभ्युक्ष्य कवचेनाथ मन्त्रसंहितयालभेत्॥
द्रव्यशुद्धिर्विधातव्यास्वशिरस्यर्घ्यसेचनम्।
कृत्वास्त्रेणाथ मूलेन पुष्पमारोप्य मूर्धनि॥
ललाटे तिलकं कृत्वा चन्दनेन सुगन्धिना।
मन्त्रशुद्धिं ततः कुर्यात्तच्छुद्धिरिह कथ्यते॥
मौनी भूत्वा शिवं ध्यातवा मूलमन्त्रादिकानणून।
ओंकारदीपितन्सर्वान् नादान्तान् सम्यगुच्चरेत्॥
नाराचास्त्रप्रयोगेण प्रासादान्तः प्रविश्य च।
पुष्पं प्रक्षिप्य चास्त्रेण पार्ष्णिघातत्रयं ततः॥
कृत्वा दक्षिणापादेन तेनैवान्तःप्रवेशनम्।
वामशाखाश्रयी भूत्वा देहलीमस्पृशंस्तदा॥
देहल्यां विघ्नाशार्थं पुष्पमस्त्रेण निक्षिपेत्।
महाघण्टां ततोऽभ्यर्च्य हेतिना तेन ताडयेत्॥
कृत्वा यवनिकां पश्चाद्देवाभ्याशप्रवेशने।
ईक्षणेन ततो दिव्यान् पुष्पक्षेपेण नाभसान्॥

भूमिष्ठान् पार्ष्णिघातेन विघ्नानुत्सारयेत्ततः।
ततो लिङ्गन्तिकं गत्वा दत्त्वार्घ्यं लिङ्गमस्तके॥
सामान्यार्घ्येण तां पूजां पूर्वसंध्यार्चितां ततः।
गायत्र्याभ्यर्च्य निर्माल्य पञ्चब्रह्म जपेद्बुधः॥
कनिष्ठानामिकाभ्यां तु व्यपोह्य शिरसि न्यसेत्।
तर्जनीमध्यमाभ्यां तु गृहीतं कुसुमं तु यत्॥
अपनीय तु निर्माल्यं पिण्डिकेशानदेशके।
चण्डेशायेति निक्षिप्य बाह्ये चण्डाय दापयेत्॥
अन्यदाभरणं प्रातर्मुक्त्वा द्रव्येण शोध्य च।
प्रक्षाल्यास्त्रेण निक्षिप्य लिङ्गशुद्धिं समाचरेत्॥
आवर्तितजलद्रोण्यां चन्दनादिसुवसितम्।
मन्त्रसंहितया वाथ पवित्रैरभिमन्त्रितम्॥
सुवर्णाद्यैर्यथालाभं कृतेन कलशेन तु।
स्वशिर:परिणाहेन शिवार्धपूरकेण वा॥
निश्छिद्रेणातिशुद्धेन शोधितेनास्त्रमन्त्रतः।
गृहीत्वाथ जलं तेन लिङ्गशुद्धिं समाचरेत्।
कुशोशीरादिमूलेन कृतेन सुदृढेन तु।
कूर्चेन बहुशो लिङ्ग शोधत्विा सपीठकम्॥
अस्त्रेण क्षालयेत्सम्यग्बहुशोऽशून्यमस्तकम्।
यथा तथाभिषिच्याथ स्थलशुद्धि च कारयेत्॥
आत्मानं च स्थलं द्रव्यं मन्त्रं लिङ्गं च पञ्चकम्।
विशोध्यैवं ततो मन्त्री यजेल्लिङ्गे सदाशिवम्॥

Paushkrāgama, Kriyā pāda

नदीषु देवखातेषु पल्वल प्लवनेषु च।
दीक्षितस्योत्तमं स्नानं पुष्कारिण्यां तु मध्यमम्॥
कूपेऽधमं स्नानमाहुर्गुहे श्रेष्ठं प्रकल्पितम्।

नवाष्टपञ्चभिः कुम्भैः शिवमन्त्रप्रकल्पितैः।
स्नानं गृहेऽपि कर्तव्यं लिप्तायाण भुवि दीक्षितैः॥

Kālottara-tantra, 2nd paṭala

अन्तः करणविन्यासो भूतशुद्धिस्तथैव च।
भूतशुद्धिं पुरा कृत्वा ततोऽन्तः करणं कुरु॥१॥
रामकण्ठीये- भूतानां बाह्यशरीराम्भकाणां।
शुद्धिः न पुनः क्षयः।
प्रागारब्ध कार्यकर्म भोगो रोधेन तस्य दीक्षाया
मकृतत्वात्।

Chapter Four

ARTICLES IN WORSHIP

Worship is an elaborate ritual consisting of numerous sequences, each of which requires the use of various articles. The āgama texts not only mention the articles that are thus required for formal worship, but also provide details about the precise nature and number of these articles, and the exact manner in which the articles are to be employed. There are also restrictions about the quality of the articles that are offered. Besides the classification into sattva, rajas, and tamas, there are other considerations like colour, smell, place of origin and so on, which determine whether a particular article is acceptable or not.

Water that is used in worship, for instance, is required to be freshly collected in the early hours of the day; water left over during night is not to be used. And water must be collected preferably from a river or from a well or tank located within the temple-premises (deva-khāta). The chief priest along with attendants must set out in a procession with music to bring water from a natural source. He must take with him five or nine clean vessels (of gold, silver or copper) and placing them on the " ground near the water source, recite 'rudra-sūkta', bow down to the water and then fill the vessels. Regarding the time suitable for collecting water, here are some prescriptions:

अर्धरात्रात्परे काले जलसंग्रहणं मतम्।।

(Kāraṇāgama)

जलसंग्रहणं चैव पुष्पसंग्रहणं तथा।
उदये चैव कर्तव्यं रात्र्यन्ते वा जलं हरेत्।।

(Kāmikāgama)

देवतास्थापनं तीर्थं प्रातःकाले समाहरेत्।
प्रातः कालात्समारभ्य यावत्कौशिकनाडिकाः।
तावद्वापि च कर्तव्यं तीर्थसंग्रहणं वरम्।।

(ibid)

About the preferred souce of water and the manner of collecting water, we have the followin:

उत्तमं तु नदीतोयं तटाकान्मध्यमं भवेत्।
अधमं कूपतोयं स्याज्जलभेदः प्रकीर्तितः।।

(Kāmikāgama)

ततो गुरुर्नदीतीरमथवा देवखातकम्।
गत्वा द्विजवरैर्युक्तः पञ्चवाद्यसमन्वितः।।
प्रणिपत्य महादेवं रुद्रसूक्तमनूच्चरन्।
तथा वित्तानुसारेण पात्राणि नव पञ्च वा।।
स्वर्णदुर्वर्णताम्रैर्वा विद्याद् द्रोणत्रयं कृतम्।
अग्रोदकार्थं कुम्भश्च ह्युत्तमं मध्यमाधमम्।।
शिरसा धारयित्वा वा चाहरेत् वाद्यसंयुतः।
पुष्पमाल्यैरलंकृत्य भद्रं कर्णेति मन्त्रतः।।
छत्र चामरसंयुक्तो देवघोषसमन्वितः।
नानावाद्यसमायुक्तः प्रविशेदालयं ततः।।
धामप्रदक्षिणं कृत्वा देवस्याग्रे विनिक्षिपेत्।।

(op.cit)

Water (known as agrodaka) thus collected in a pot made of gold, silver or copper to contain three 'dronas' of water (a droṇa is the measure of capacity equal to sixty-four shers or four āḍhakas, see later) is brought to the shrine on the back of an elephant (if the temple owns one) or on the head of the priest. The pots containing water are decorated with flowers. The return procession is accompanied with music on instruments and recitation of Vedic hymns and also with white umbrella and flywhisks. Before bringing the water-vessels into the sanctum, the procession circumambulates the shrine.

When water is thus brought in, the several vessels, cleaned and kept ready in the sanctum or in the adjoining chamber, are filled with this water along with other prescribed articles. The vessels are distinguished according to the sequence of worship in which water is used. It is usual to have vessels of water assigned for arghya (water-offerings for respectful reception), pādya (water- offerings for washing feet), ācamanīya (water for ceremonial sipping for purification) and snāna (water for ritual bath). Some texts prescribe three vessels for 'pādya', three for 'arghya, eight for ācamanīya; and one for 'madhuparka'.

अर्घ्यमादौ तथा स्नाने पूजान्ते च प्रदीयते।
आदौ स्नाने विभूषान्ते पाद्यं कालेषु वै त्रिषु॥
पाद्यान्ते मधुपर्कान्ते स्नानाद्यन्ताम्बरादिषु।
निवेद्यान्ते च षट्स्वेषु दद्यादाचमनीयकम्॥

(Pauṣkara-saṁhitā)

'Arghya' is offered three times: at the beginning of the worship, in the sequence of bath, and at the end of worship; 'pādya' also is offered thrice: at the beginnning of worship, in the sequence of bath, at the end of decorations after bath,; and 'ācamanīya' is offered six times during worship: after pādya is offered, after madhuparka is presented, before and after bath, after garments are provided, and after food-offering,

Some texts (like *Candrajñānāgama*) prescribe five vessels of water (pātra-pañcaka) to be placed in front of the object of worship. Śiva-pātra is placed in the centre and the other four are arranged in the four corners: viśeṣārghya-pātra in the sourth-eastern corner, nirodhārghya-pātra in the south-western corner, sāmānyārghya-pātra in the north-western corner, and parāṅgmukha-pātra in the north-eastern corner. The vessels may be of gold, silver or bell-metal. They must each be a span (distance between the extended thumb and little finger, equivalent of twelve angulas, corresponding roughly to nine inches) in breadth and depth; and each of the vessels must contain two prasthas (prastha is the measure of capacity, equal to thirty-two 'palas') of water.

There is a variant prescription which is to be found in *Kāmikāgama*, which also provides distinguishing features of the five varieties of arghyas:

कनकैः रजतैः कांस्यैः पात्राणि पञ्च कारयेत्।
वितस्त्युन्नतविस्तरौ द्विप्रस्थोदकपूरितम्॥
विशेषार्घ्यं निरोधार्घ्यं समान्यार्घ्यं पराङ्मुखम्।
अग्निनैऋत्यवायव्ये चेशकोणे विनिर्दिशेत्॥
मध्ये तु शिवपात्रं स्यात् स्थापितं चाधिदेवताः।
ब्रह्मा विष्णु रुद्रश्चापीश्वरश्च सदाशिवः॥
मध्यस्थाने विशेषार्घ्यं निरोधार्घ्यं च प्राग्दिशि।
याम्ये पराङ्मुखार्घ्यं स्यात्सौम्ये चाचमनीयकम्।
प्रतीच्यां पाद्यपात्रं च पञ्चपात्राणि विन्यसेत्॥

The pañca-pātra here includes three of arghya and one each of pādya and ācamanīyaka. Viśeṣārghya, which is the most important one, comprising of eight ingredients, is kept in the centre; Nirodhārghya (seven ingredients) is on the eastern side; and Parāṅgmukhārghaya (six ingredients) is to be kept on the southern side. The constituents of the four kinds of arghyas are given as follows:

(१) कुशाग्रान्यक्षतांश्चैव यवव्रीहितिलांस्तथा।
तिलतण्डुलसिद्धार्थं दूर्वादर्भाङ्कुरानपि।
पुष्पं क्षीरयवश्चाष्टौ विशेषार्घ्ये विनिक्षिपेत्॥
(२) चित्रप्रसूनसिद्धार्थं दर्भादूर्वायवाऽक्षतान्।
तण्डुलानि तथा सप्त निरोधार्घ्ये विनिक्षिपेत्॥
(३) तिलतण्डुलसिद्धार्थं यवदूर्वाक्षतास्तथा।
पराङ्मुखार्घ्यपात्रेऽपि द्रव्यषट्कं प्रकल्पयेत्॥
(४) कर्पूरं कुङ्कुमं दूर्वा सिद्धार्थं बिल्वपत्रकम्।
यवदूर्वाङ्कुरमिति सामान्यार्घ्ये विनिक्षिपेत्॥
गन्धाम्बुभिश्च सम्पूर्य महामुद्रां प्रदर्शयेत्।
एलां सर्वेषु पात्रेषु कर्पूरं चन्दनं तथा॥
कुङ्कुमं चन्दनोशीरं पाद्ये तु परिकल्पयेत्॥
पाद्यं तोयं चतुःप्रस्थं द्विप्रस्थमाचमनं भवेत्।
प्रस्थमर्घ्यं जलमिति प्रमाणं परिकीर्तितम्॥

Prior to the preparation of these arghyas, fragrant sandal-paste needs to be mixed with water and the gesture of mahāmudrā presented to the water. And in all three vessels, cardamom, camphor and sandal are to be put. Water for pādya is prepared by mixing the sandal paste, kuṁkuma and uśīra: It is prescribed to be four 'prasthas', while ācamaṇiya two 'prasthas' and arghya only one 'prastha'.

The texts also provide this table of measure of capacity.

(द्विगुञ्जं माषकं चैव धारणं माषविंशतिः।
धारणाष्टौ पलं चैव मुष्टिरिथोच्यते।।
चतुर्मुष्टिस्तथापादं प्रस्थं पादचतुष्ककम्।
आढकं च चतुष्कस्तस्य द्रोणं तस्य चतुष्ककम्।।
पञ्चविंशत्युत्तर द्विशतसंख्यैश्च व्रीहिभिः।
शुक्तिरेका भवेद्विप्रास्तदद्वयं प्रसृतिः स्मृतम्।
तलद्वयं प्रकूर्चं स्यात्तद्यं प्रसृतिः स्मृता।
तदद्वयं कुडुपं प्रोक्तं कुडुपद्वयमञ्जलिः।
स्यादञ्जलिद्वयं प्रस्थं तदद्वयं पात्रमीरितम्।
पात्रद्वयं त्वाढकं स्यादाढकस्य द्वयं शिवम्।
शिवद्वयं तथा द्रोणमेवं मानं प्रकीर्तितम्।।)

2 guñjas = māśaka 20 māśakas = dhāraṇa 8 dhāraṇas = pala (muṣṭi) 4 muṣṭi = pāda 4 pādas = prastha 4 prasthas == āḍhaka 4 aḍhakas = drona

Another table of measures provided in *Kāmikāgama* is different and more elaborate:

225 vrīhis = 1 śukti
2 śuktis = 1 tala
2 talas = 1 prakūrca
2 prakūrcas = 1 prasṛti
2 prasṛtis = 1 kuḍupa
2 kuḍupas = 1 añjali
2 añjalis = 1 prastha
2 prasthas = 1 pātra
2 patra s = 1 āḍhaka
2 āḍhakas = 1 śiva
2 śivas = 1 droṇa

Further,

2 droṇas = 1 khāri
3 khāris = 1 bhāra

The water for pādya, arghya and ācamana is separately prepared by adding different articles. For padya-water, usīra, candana, and dūrvā are added; for arghya-water tila, vrīhi, kuśāgra, milk, yava, taṅḍula, sarśapa are added; and for āohamana elā, lavañga, karpūra, jaṁbū, jāti are added. If, however, these articles are not available, unbroken rice grains, sandal paste and kuśa-grass are to be put in the water.

उशीरं चन्दनोपेतं दूर्वा सिद्धार्थ संयुतम्।
चतुर्द्रव्यसमायुक्तं पाद्यमेतदुदाहृतम्॥
तिलव्रीहि कुशाग्राणि आपः क्षीरं यवास्तथा।
तण्डुलैः सर्षपोपेतमर्घ्यमष्टाङ्गमुच्यते॥
एलालवङ्ग कर्पूर जम्बूजातिफलंकरम्।
षड्द्रव्यरससंयुक्तं शिवस्याचमनीयकम्॥
द्रव्यालाभेऽक्षतं तोयं चन्दनं कुशया सह॥

(*Suprabhedāgama*)

Some texts of Śaivāgama prescribe nine vessels to be placed in front of the deity. They are said to be best when they are made of gold; they are of midling merit when they are made of bell- metal; and inferior when they are earthern. They are to be washed with water in which sandal-paste and fragrant substances which are dipped. In the middle, Supratiṣtha-vessel is placed; and to its east Suśānta-vessel. On the southern side is placed the Tejovad-vessel, and on the northern side Ratnodaka-vessel. To the west of the central vessel is the Amṛta-vessel, and in the north-eastern corner is the Avyakta-vessel. The vyakta-ves-sel is to be kept in the south-eastern corner, the Sūrya-vessel in the south-western corner and the Saṁyoga-vessel in the northwestern corner. These vessels are to be sprinkled with consecrated water reciting the puruśa-sūkta and to be 'protected' by the Kavaca-mantra.

उत्तमं स्वर्णपात्रं तु मध्यमं कांस्यपात्रकम्।
अधमं मृण्मयं चैव पात्रमित्यभिधीयते।
नव पात्रं तु संगृह्य क्षालयेद् गन्धवारिणा॥
प्रोक्षयेत्पुरुषेणैव कवचेनावकुण्ठयेत्।
मध्यमे सुप्रतिष्ठं तु सुशान्तं पूर्वमेव च॥
तेजोवद्दक्षिणे चैव रत्नोदकमथोत्तरे।
अमृतपात्रं पश्चिमायाव्यक्तं चेशकोणके।
आग्नेय्यां व्यक्तपात्रं स्यान्नैरृते सूर्यपात्रकम्।
वायोः संयोगपात्रं स्यात्पात्रपूजा विधीयते॥

(Sakalāgama-sāra-saṁgraha, p. 107)

Water that Is specially kept for offering to mark ceremonial reception of the deity is known as 'arghya'.

And it is of three kinds, known after Śiva, Śakti and Viṣṇu. In the first variety we have either six or eight articles. The six articles are: sandal paste, flowers, unbroken rice grains, kuśa-grass, tips of darbha and water. The eight artilces include the above five articles (omitting water), besides sesamum (tila) seeds, barley-grains (yava) and milk

Or according to *Kāmikāgama* (Pūrva, 4, 210-211)

आपः क्षीरकुशाग्राणि तण्डुलाः कुसुमास्तिलाः।
अर्घ्याष्टाङ्ग इति प्रोक्तं यवैः सिद्धार्थकैः सह॥
अर्घ्यं नामार्हणं प्रोक्तं तदर्हायागताय यत्।

कल्पितं दीयते यत्तद्विधानादर्चनादिषु॥
तच्चाथ त्रिविधं ज्ञेयं शैवं शाक्तं च वैष्णवम्।

शैवमर्घ्यं षडङ्ग चाप्यष्टाङ्ग च द्विधाा भवेत्॥
गन्धपुष्पाक्षतकुशा दूर्वाग्रं च तथोदकम्।
भोजेन्द्रब्रह्मशम्भूक्तं षडङ्गर्घ्यमुदाहृतम्॥
कुशाक्षततिलादूर्वागन्धः पुष्पं यवस्तथा।
क्षीरं चाष्टाङ्गमर्घ्याम्भः शैवं स्याद्विजयोदितम्॥
गन्धपुष्पाक्षतयवाः कुशदूर्वाग्रसर्षपाः।
आपश्चेत्यष्टभिर्द्रव्यैः शाक्तमर्घ्यमुदीरितम्॥
सिद्धार्थक्षतदर्भाग्रगन्धपुष्पयवाः फलम्।
तिलाश्चेष्टभिर्युक्तमम्भोऽर्घ्यं वैष्णवं स्मृतम॥
हैरण्यं राजतं ताम्रमलाभो वाथ दारवम्।
पात्रं त्रिकुडुवैः पूर्णमर्घ्यें शंखस्तु वा भवेत्॥

(The Paddhati of Īśāna-śiva-guru-deva,
Sāmänya-pāda, paṭala 8,23-30)

The second variety of arghya, known as Śākta), has eight ingredients: sandal-paste, flowers, unbroken rice grains, barleycorn, kusa-grass, tips of dūrvā-blades, mustard seeds (sar-śapa) and water.

The third variety (Vaiṣṇavārghya) also has eight articles in it. They are: white mustard (siddhārtha), unbroken rice- grains, tips of dūrvā-blades of grass, sandal-paste, flowers, barley-grains, nut-meg (phala) and sesamum seeds (tila).

The vessels for arghya may be made in gold (best), silver (of midling merit) or in copper (inferior). If none of these is available, wooden vessels may be used. The capacity of the vessels must be three kuḍuvas (four aṅgulas deep and four aṅgulas wide, to contain water measuring a quarter prastha). Offering may be made in conch.

Arghya in Śaivāgama is again classified into two types: sāmā-nyārghya and viśeṣārghya, and kept in separate vessels. Arghya with six or eight articles (mentioned above) offered as such is sāmānyārghya (general or ordinary). The same arghya consecrated with specific mantrs ('abhimantrya amṛtīkṛtam) and made potent is known as viśeṣārghya (especial or extraordinary).

ध्यात्वा तु सकलोपाधिविग्रहं सम्मुखं विभुम्।
परमामृतनिःष्यन्दधवलीकृतदिङ्मुखम्॥
समुत्क्षिप्य विशेषार्घ्यभाजनं वामपाणिना।
पश्चान्निवेदयेदर्घ्यं दक्षिणेन करणे तु॥

(ibid, 31-32)

Arghya is usually followed by three other offerings ('pādya, ācamanīya and madhuparka), so that the texts speaks of 'arghyādi-catuṣka'. Water for the feet (pādya) is mixed with dūrvā- blades of grass, millet (śyāmāka) and lotus flowers (paṅkaja). And water for ceremonial sipping (for purification) (ācamana) is mixed with jāti-phala, takkola and lavañga, and is cool.

सजाती फलतक्कोललवङ्ग शीतलं जलम्।
प्रपञ्चदिषु यत्प्रोक्तं सामान्याचमनीयकम्॥
दधि सर्पि जलं क्षौद्रं सिता चैतैश्च पञ्चाभिः।
प्रोच्यते मधुपर्कमर्पितम् ...

Another text explains:

पकारं पापनाशं स्यात् चकारमात्मशुद्धिदम्।
गकारं जन्मनाशं स्यात् व्यकारं मोक्षहेतुकम्॥

Madhuparka is an ancient practice of welcoming an honoured guest with honey mixed with four other articles (curds, clarified butter, sugar and water) presented in a golden vessel.

According to *Pauṣkara-saṁhitā*, this is not indicated in the daily (nitya) ritual of worship; its relevance is in rituals, which are occsional in character (naimittika), or in installation of icons or during the administration of ceremonial bath:

न नित्ययजनेष्विष्टं मधुपर्कनिवेदनम्।
नैमित्तिकेषु तच्छस्त प्रतिष्ठास्नपनादिषु॥
नमः स्वधा तथा स्वाहा वषड्जातियुजा हृदा।
अर्घ्यादिक चतुष्कं तु दद्यादेवं तथाक्रमम्॥
प्रथमाचमनीयान्ते मधुपर्कं प्रदाय तु।
सकृदाचमनं दत्त्वा ततो गन्धादिनार्चयेत्॥
धूपे दीपे च नैवेद्यै ताम्बूलं वा फलादिकम्।
निवेद्याचमनं दत्त्वा कर्तव्यं कर्म चोत्तरम्॥
पाद्यं पादाम्बुजद्वन्द्वे वक्त्रेष्वाचममीयकम्।
अर्घ्यं शिरसि देवस्य पुष्पदूर्वाक्षतानि च॥
पाद्यं शिवपदप्राप्तिराह्लादमाचमनं भवेत्।
शिवत्वव्यक्तिसम्पत्यै चात्मनोऽर्घ्यं शिवस्य तु॥
त्रिप्रस्थसंख्यं द्वयमेकमात्रम्।
तोयं तु सम्पूर्य वितस्तिमात्रम्।
विच्छिन्न नाभि त्रितयाङ्गुलान्तम्
हेमादि ताम्रैरभिषेकपात्रम्॥

Another text:

चतुः स्त्रिद्वयमेकं वा प्रस्थाम्भः पूरयेद्घटम्।
विस्तारोन्नतकण्ठाग्रमङ्गुलान्तं विधीयते॥

कपित्थफलमात्रेण पिष्टमलकमीरितम्।
कदलीफलमात्रेण रजन्याश्च प्रमाणकम्॥
शालिपिष्टं तु चाग्नेय्यां स्थापयेद्देशिकोत्तमः।
आमलीं नैऋते चैव वायव्यां रजनीं तथा॥

(Sakalāgama-sāra-saṅgraha, p. 117)

The four offerings are made with customary forms of address: arghya with 'namah', pādya with 'svadhā', ācamañiya with 'svāha' and madhuparka with 'vaśaṭ'.

There is a prescription that after madhuparka is presented, another ācamanīya is offered, before worshipping the deity.

Occasions where ācamanīya is indicated include also burning of incense before the deity, waving of light in front of the deity, presentation of food, and presentation of betel leaves, areca-nut · and a cocoanut. After these presentations, an ācamanīya is always offered, before anything else is done.

As pādya is water to wash the feet of the deity, it must be offered at the feet of the icon; because ācamanīya is sipping of water for purification, it must be offered at the mouth of the icon; and because arghya is water for venerating the honoured guest, it must be offered along with flowers dūrvā blades of grades and unbroken rice-grains near the head of the icon.

The Śaivāgama texts also enumerate the benefits emanating from these three kinds of water-offerings, pādya, ācamanīya and arghya: offering pādya, the devotee will obtain the realm of Śiva; offering ācamanīya, he will procure delight; and offering arghya the Śiva-nature will manifest itself in him.

Water for bathing the deity (abhiṣeka, snapana or majjana) is collected in larger vessels made of gold, silver or copper. The pot meant for the main sequence must contain four, three or two prasthas (one prastha being equivalent to thirty-two patas or quarter of an āḍhaka) of pure water. *Vijayāgama* prescribes:

Some texts suggest thirty pots of water in a wide an shallow vessel made of copper ('triṁśad-ghaṭaś ca tāmrādi-kaṭāhe pūrayej jalam'), and the following articles to be put in it: elā, jīraka, karpūra, keśa and lāvañca. *Vātulāgama* provides the specific quantity of articles to be used in administering bath for the deity; and the placement of these articles.

Before bath in pure water, several other varieties of bath (like pañca-gavya, pañcāmṛta, phalodaka and abhyañga) are given. Sandal paste is mixed with pure water when bath is administered. The pañca-gavya (the five products of the cow: milk, curds, ghee, urine and faeces) are said to represent Rudra (ghṛta), Soma (dadhi), Indra (kṣīra) Sun (gomaya) and Naṭa (go-mūtra). Prescriptions regarding the quantity of the five ingredients of pañca-gavya, their placement in front of the deity, and substitutes when any of the articles is not available are given as follows.

The manner of preparing and consecrating the pañcagavya is described thus in *Sūkṣmāgama:*

मध्ये क्षीरं त्रिकुडवं पूर्वे प्रस्थार्धतो दधि।
घृतं दक्षिणके चैव कुडवेन समन्वितम्॥
उत्तरे प्रस्थगोमूत्रं गोमयं गोकुलधृतम्।
पश्चिमे जलसंयुक्तं पञ्चपादं भवेत्तदा॥
अलाभे दधिनि क्षीरं क्षीराभावे भवेद्दधि।
गोमूत्रं गोमयाभावे तदलाभे तु गोमयम्॥

पञ्चगव्येषु यस्य स्यात्तदभावे तु गोमयम्॥
उत्तमे मध्यमे चैव गोमयं कुक्कुटाण्डवत्।
अथवा चाक्षमात्रं स्याज्जलेनैव प्रपूरयेत्॥
गोमयं गोजले क्षिप्य गोजलं तु घृते भवेत्।
घृतं दध्ना तु संयोज्य दधि क्षीरे तु निक्षिपेत्॥
हृदयेनाथ मूलेन क्षिपेत्तत्रं कुशोदकम्।
ब्रह्मभिश्च दशाङ्गैश्च गायत्र्या च सकृज्जपेत्।
रक्षावकुण्ठनं कृत्वा धेनुमुद्रां प्रदर्शयेत्॥

However, bath in pañca-gavya is not given in practice as a routine. There are occasions (like solar and lunar eclipse, birth-constellations, and expiatory rites) when this bath is specially indicated:

अयने विषुवे चैव ग्रहणे चन्द्रसूर्ययोः।
अन्यपुण्यदिने चैव नित्यनैमित्तिकेऽपि च।
प्रायश्चित्ते जन्मर्क्षे स्नापयेत्पञ्चगव्यकम्॥

The bath in pañcāmṛta (a mixture of milk, curds, ghee, honey and sugar, along with pieces of plantain fruits) is more usually administered. Before being mixed, the ingredients are placed on the platform in the following order:

मध्ये दुग्धं दधि प्राच्यां दक्षिणे घृतमेव च।
उत्तरे मधु संयोज्य शर्करा पश्चिमा भवेत्॥
कदली पनसाम्रं च गन्धोद च तथैव च।
अग्न्यादीशानपर्यन्तं स्थापयेत्तु विशेषतः॥
(खण्डाभावेक्षुसारं तु मध्वभावे घृतं भवेत्।)

Phalodaka is mainly cocoanut water, but texts mention the following fruits also to be added: jack-fruit, two varieties of citron, orange, bread-fruit and mango:

पनसं नारिकेलं च मातुलुङ्गद्वयं तथा।
नाराङ्ग लिकुचं चैव चूतमेतत् फलोदकम्।।

Another prepared liquid used in bathing the icon is entirely herbal in character, and is therfore known as 'kaṣāyodaka'. The Kaṣāya is a medicinal preparation, a decoction of one part of any drug mixed with four, eight or sixteen parts of water, the entire mixture being boiled down until one quarter is left. In Kaṣāyaodaka, the barks of seven trees (palāśa, udumbara, aśvattha, madhūka, plakṣa, pāṭala and jambu) grown in selected spots like river-beds, mountain tops, sea-shores and near ant-hills, are used.

वृषश्रृङ्गे च सुक्षेत्रे समुद्रे गजदन्तके।
पर्वते च नदीतीरे वल्मीके कर्कटावटे।।
पलाशोदुम्बराश्वत्त्थमधुकप्लाक्षपाटलम्।
जम्बूत्वग्भिः समाख्यातं कषायोदकमुच्यते।।

Gandha literally means any fragrant and sweet smelling article (usually of the plant-kingdom), but often signifies sandal-paste, mixed with five or eight other fragrant vegetable products like kumkuma, kuṣṭha, agaru, hrīvera and karpūra. As an offering to the deity, it is classified into three varieties according to the deity for which it is meant: Śiva, Śakti and Viṣṇu. Śaiva-gandha is either a mixture of six substances or eight.

गन्धश्च त्रिविधो ज्ञेयः शैवः शाक्तश्च वैष्णवः।
(१) चन्दनं कुङ्कुमं कुष्ठ दलोशीरं तथागरु।
कर्पूरं हिरिबेरं च शैवं गन्धं प्रचक्षते।।
(गन्धस्थु द्विविधः शैवः पञ्चाङ्गोऽष्टाङ्ग एव च।

चन्दनागरुकर्पूरकुङ्कुमानि हिमाम्भसा।
श्लक्ष्णपिष्टानि गन्धोऽयं पञ्चाङ्ग समुदाहृतः॥
चन्दनं कुङ्कुमं कुष्ठं दलं उशीरमथागरु।
कर्पूरं हिरिबेरं च गन्धोऽष्टाङ्ग प्रकीर्तितः॥
(क्रियापादे पुष्पाधिकारे पञ्चमपटले २३-२४)

alternately -

चन्दनागरुकर्पूरकाश्मीररोशीररोचनाः।
कुष्ठं हिमजलं चेति गन्धोऽष्टाङ्ग शिवप्रियः॥
(वातुलागमे)
(२) चन्दनागरुकर्पूर मांसीकुङ्कुमरोचनाः।
कच्चोरवानराभ्यां च शाक्तो गन्ध उदाहृतः॥
(३) चन्दनोशीर तोयाह्वैर्मांसीकुष्ठं मुरागरू।
कुङ्कुमं चेति वै गन्धमष्टाङ्ग वैष्णवं विदुः॥
(ईशानशिवागुरुदेवपद्धतौ सामान्यपादे ५५-५८)

Another variant account is as follows:

गन्धाष्टकं तत् त्रिविधं शक्तिविष्णुशिवात्मकम्
(१) चन्दनागरुकर्पूरचोरकुङ्कुमरोचनाः।
जटामांसी कपियुताः शक्तेर्गन्धाष्टकं विदुः॥
(२) चन्दनागरुह्रीवेरकुष्ठकुङ्कुमसेव्यकाः।
जटामांसीमुरमिति विष्णोर्गन्धाष्टकं विदुः॥
(३) चन्दनागरुकर्पूरतमालजलकुङ्कुमं।
कुशीतं कुष्ठसंयुक्तं शैव गन्धाष्टकं विदुः॥
(मन्त्रमहार्णवे)

The sandal-paste from the tree grown in the Malaya region is said to be the best, and it is usually mixed with black agaru and camphor, for being offered to Viṣṇu and

Durgā. Keśara and kastūri are in addition mixed in Śiva temples.

सर्वेषु गन्धजोतेषु प्रशस्तो मलयोद्भवः।
तस्मात्सर्वप्रयत्नेन दद्यान्मलयजं सदा॥
कृष्णागरूः सकर्पूरः सहितो मलयोद्भवैः।
वैष्णवप्रीतिदो गन्धः कामाख्यायाश्च भैरव॥
कुङ्कुमागरुकस्तूरी चन्द्रभागैः समीकृतैः।
त्रिपुराप्रीतिदो गन्धस्तथा चण्ड्याश्च शम्भवे॥

Flowers (puṣpa) play an important role in worship. *Kāmikāgama* (pūrva, 4, 411-412) prescribes that flowers must be employed in eight sequences of worship: invocation, water offerings known as arghya and pādya, bath, burning incense, applying unguents, food-offering and dismissal.

आवाहनार्घ्यपाद्येषु स्नाने धूपे विलेपने।
नैवेद्ये च विसर्गे च पुष्पमष्टसु योजयेत्॥
आवाहकालेऽप्यथ पाद्यकाले तथार्घ्यकालेऽप्यभिषेककाले।
विलेपने धूपहविः प्रदाने विसर्जने चाष्टसुमानि दद्यात्॥

If the icon is anthropomorphic, flowers are offered to eight parts of the bodv: crown, head, neck, heart, navel, private parts, thighs and feet (*Kāraṇāgama,* pūrva, 31, 82-83)

मुकुटे मूर्ध्नि कण्टे च हृदये नाभिगुह्यके।
जानुके पादुके चैव अष्टपुष्पं समर्चयेत्।
मुकुटे मुर्ध्नि श्रुत्योश्च हृदये नाभिगुह्ययोः।
जान्वोः पदोरष्टपुष्पं मूलमन्त्रेण विन्यसेत्॥

Kāraṇāgama (pūrva, 31, 78-79) prescribes eight flowers as suitable in worship:

अर्क पङ्कज बिल्वं च नन्द्यावर्तं च पाटली।
करवीरं चम्पकं च नीलोत्पलमथाष्टकम्॥

Śaivāgama-sāra gives a variant list:

बृहती चार्कपुन्नागौ नन्द्यावर्तं च पाटली।
करवीरं चम्पकं च नीलोत्पलमथाष्टकम्॥

Mantra-mahodadhi suggests that while worshipping Viṣṇu, white and yellow flowers are to be used, and that red flowers are appropriate in the worship of Gaṅeśa, and Sūrya; the flowers of the mandāra and dhattura plants are not to be offered to Viṣṇu.

श्वेतं पीतं हरेष्टिं रक्तं रविगणेशयोः।
अक्षतानर्कधत्तूरौ विष्णौ नैवार्पयेत्सुधीः॥

All flowers except bandhūka, ketakī, kunda, keśara, kuṭaja, japā, mālatī and yūdhika (juhī) are acceptable in worship of Śiva:

बन्धूकं केतकीं कुन्दके केसरं कुटजां जपाम्।
शङ्करे नार्पयेद्विद्वान् मालतीं यूधिकामपि॥

Dūrvā is prohibited in the worship of Devī, as also arka, mandāra, mālura and tagara; in the worship of the Sun-god and Gaṅeśa tulasī leaves must always be avoided:

शक्तौ दूर्वार्कमन्दारान्मालूरं तगरं रवौ।
विनायके तु तुलसीं नार्पयेज्जातुचिद्बुधः॥

There are prescriptions regarding how the flowers for worship must be collected. The best flowers are those grown in a garden; the flowers brought from the forest are of midling merit; and the flowers that are bought are inferior; and the flowers that are got by begging are of absolutely no value.

उत्तमारामपुष्पाणि मध्यमं वनसम्भवम्।
अधमं विक्रयं चैव याचकं निष्फलं भवेत्॥
पुष्पैरारण्यसम्भूतैः पत्रैर्वा गिरिसम्भवैः।
अपर्युषितनिश्छिद्रैः प्रोक्षितैर्जन्तुवर्जितैः
आत्मारामोद्भवैश्चापि पुष्पैः सम्पूजयेच्छिवम्।
मल्लिकोत्पलपद्मानि जातिपुन्नागचम्पकाः॥
अशोकश्वेतमन्दारकर्णिका कुसुमानि च।
करवीरार्कमन्दारशमीतगरकेसराः।
कुशापामार्गक्रमुककदम्बद्रोणजान्यपि।
सितकाञ्चनधुत्तुरं तथा लोहितकाञ्चनः॥
पलाशः पाटलीत्येते प्रशस्ताः प्रसवाः स्मृताः।
बिल्वं तुलसीधत्तूरं कल्हारं हेमपुष्पकम्।
देवस्य शिरसि न्यस्तं क्षालयेत्तु पुनः पुनः॥
(Sakalāgama-sāra-saṁgraha)

Śiva-dharma, however, insists that flowers grown in a forest or in a garden, and leaves collected from hills are suitable for worshipping Śiva, The flowers or leaves must be fresh (not gathered the previous day) and intact, not damaged by insects or animals. The text gives a long list of flowers, leaves and sprouts that are especially acceptable.

If the flowers of the plants mentioned above are not available, the leaves mentioned in the list may be used; and if even the leaves are not to be had, then fruits (like plantains, citron and pomegranate) may be offered in worship:

पूर्वोक्तकुसुमाभे पत्रैरेतैः शिवं यजेत्।
पत्राणामप्यलाभे फलैश्चापि प्रपूजयेत्॥
वीजपूरैश्च जम्बीरैः कदली दाडिमैः शुभैः।

फलं तृप्तिकरं सद्यः फलैरभ्यर्चयेच्छिवम्॥
अर्कवारे तु बिल्वं स्यात्तुलसी सोमवारके।
अङ्गारे च कपित्थं स्यान्मातुलुङ्ग बुधे तथा॥
बृहस्पतौ दान्तवं च भार्गवे जम्बुपत्रकम्।
शनैश्चरे विष्णुक्रान्तं वारपत्रमिहोच्यते॥

(ibid, p. 142-143)

There is also a suggestion of the specific flower that is appropriate for each of the days of the week; bilva on Sunday, tulasī on Monday, kapittha on Tuesday, mātuluṅga on Wednesday, dāntava on Thursday, jambū on Friday and viṣṇu-krānta on Saturday.

Flowers are classified in *Īśāna-śiva-guru-deva-paddhati* into three types: Śaiva (āgneya), Śākta (saumya) and Vaiṣṇava (saumyāgneya) (sāmānya-pada, purvardha, 8th paṭala, 49); or into sāttvika (flowers white in colour), rājasa (reddish in hue), tāmasa (dark-coloured), rājasa-sāttvika (yellow-coloured), and tāmasa-rājasa (blue black in, colour).

पुष्पाणि चैव कथ्यन्ते प्राग्वच्छैवादिभेदतः।
तान्यग्नेयानि सौम्यानि सौम्यग्नेयानि च त्रिधा॥
सात्त्विकानीह शुकलानि राजसान्यरुणानि तु।
कृष्णानि तामसानि स्युः पीतं राजससात्त्विकम्॥
श्यामं तमोरजोमिश्रं पत्रेष्वप्येवमेव हि।

सात्त्विकाद्यैस्तु कुसुमैः फलं स्यात्सात्त्विकादिकम्॥
(१) श्वेतार्कं करवीरकं च कमलं दुर्धूरकारग्वधे
राजार्कं च सितम्बुजं च तुलसी
साशोकसच्चम्पकैः।

कल्हारं बलपाटले वकुलकं द्वे मल्लिके मालती
पालाशस्थलपद्मदर्भदमने मार्गच्छदं दूर्वया॥
तद्वद् ग्रन्थिशमीबृहमन्रुवकैः पुन्नागनागासनै-
र्नन्द्यावर्त तमालकुब्ज विजया मन्दार काश्मीरकैः।
शस्तान्युत्पल कर्णिकार कुसुमैः कादम्बबैल्वान्यथो
नीलं चोत्पलमित्यमूनि कुसुमान्युक्तानि शैवान्यलम्॥
(pūrva, 8, 62-63)

(२) अम्भोजोत्पलबन्धुजीवविजयाः पुन्नागनागान्यथो
जातिकुन्द करण्ड चम्पकजपायूथीरमा पाटलैः।
बिल्वाशोक हयारि कुब्जदमनैर्मन्दारदूर्वादलै-
र्नन्द्याह्वाप्यपराजितेति कुसुमान्युक्तानि शाक्तान्यलम्॥
(pūrva, 8,66)

(३) शस्ते द्वे तुलसी सिताम्बुजमथो
रक्तब्जापालाशके
जातीकुब्जक माधवीदमनकैः पुन्नागनागासनैः।
नन्द्यावर्तशमीस्थलाब्जविजया सन्मल्लिकाचम्पकै-
र्बिल्वं चोत्पलकेतकाद्यभिनवं कुन्दं तथा पाटलम्॥
लक्ष्मीदेविसहाः सभृङ्गमुसली भीतेद्रवल्ल्यस्त्था
भद्रा श्रीपतिलंघिता च दशमी दूर्वाथ जम्बूच्छदम्।
कल्हारं करवीरमेकदलकं पद्मं कुशाः कैरवम्
रक्तं चेति विलोमतोऽधिकफलं पुष्पं भवेद्वैष्णवम्॥
श्वेतं रक्तं तथा नीलं सात्त्विकादीनि तानि च।
पुष्पानि पीतवर्णानि मिश्रकानि विनिर्दिशेत्।
नीलोत्पलं विनान्यानि तामसानि विवर्जयेत्॥
(Sakalāgama-sāra-saṁgraha, p. 145)

Further, among the sāttvika flowers are

द्रोणं च श्वेतपद्मं च जाती च बहुपत्रिका।
नन्द्यावर्तं श्रियावर्तं मन्दारं शतपत्रिका।
श्वेतार्कं मालती बिल्वं पुन्नागं कुरवं तथा।
एवमादीनि पुष्पाणि सात्त्विकानि विनिर्दिशेत्।।

Among the rājasa flowers are :

रक्तोत्पलं तथा पद्मं धूत्तूरं बृहतीद्वयम्।
पलाश पाटलादीनि राजसानि विनिर्दिशेत्।।

Among the tāmasa flowers are

करञ्जवकुलं काशं शिरीषं केतकी तथा।
मन्दार दाडिमीजापं श्रीपर्णीं च विभीतकम्।।
बन्धूककुन्द यूथानि कार्पासं निम्बकण्टकम्।
किशुकं च मदन्दी च कुमुदानि विवर्जयेत्

(ibid, p. 146)

According to Kāraṇāgama,

पद्मं च करवीरं च ह्युत्पलं नन्दिवर्धनम्।
सुगन्धि द्रोणपुष्पाणि सात्त्विकानि पितामह।।
मल्लिका जातिसेवन्ति पुन्नागं चम्पकं तथा।
राजसं चेष्टकाम्यार्थमन्यत्तामसमुच्यते।।
चम्पकं कमलं त्यक्त्वा कलिकामविवर्जयेत्।
कुरण्टकं काञ्चनारं वर्जयेद् बृहतीयुगम्।।

(pūrva, 8, 62-63)

The flowers and leaves that are especially Śaiva, Śākta and Vaiṣṇava are enumerated below:

Another text classifies flowers into sāttvika (White-coloured), rājasa (red-coloured), tāmasa (blue-coloured) and miśraka (viz. mixed, yellow-coloured), and insists that all tāmasa flowers (except blue lily) are to be avoided.

Mantra-mahodadhi prescribes the method of offering some of the flowers. The stalks of the flowers must not be removed, except in the case of campaka or kamala. Flowers like kuraṇ-ṭaka, kāñcanāra and two varieties of brhatī are to be avoided.

When flowers, leaves or fruits are offered to the deity, they must face upwards or in the direction of the deity, and never downward or away from the deity. However, when flowers are offered in the añjali pose (both hands used), this rule does not apply.

पुष्पं पत्रं फलं देवे प्रदद्यादधोमुखम्।
पुष्पाञ्जलौ न तद्दोषस्तथा पर्युषितस्य च।।

While bringing the flowers for worship one must refrain from carrying them in ones palm, or collecting them in a cloth or in the leaf of the castor plant; the flowers that have fallen on their own are to be avoided, as also those that are a day old and those that are damaged:

करानीतं पटानीतं स्वयमेव निपतितम्।
एरण्डस्य दले नीतं हन्ति पुण्यं पुरातनम्।।
(Suprabhedāgama)

स्वयं पतितपुष्पाणि संयतान्यपि वस्त्रके।
एकाहोषित पुष्पाणि त्यजेदुपहतानि च।।

The flowers that are unfit for use in daily worship may, however, be used to worship and decorate the deity during festivities and processions of deities.

उत्सवदिषु यात्रायां परिवेषक्रियासु च।
सकलानामलङ्कारे वर्ज्या ग्राह्याश्च सर्वदा।।

The flowers grown in the garden belonging to the temple must never be used in the worship of household deities.

देवारामोद्भवं पुष्पं गृहदेवाय नार्पयेत्॥

Flowers that are utterly devoid of fragrance or those which are strong-smelling must be avoided. Flowers fit for use in worship must be mildly fragrant and pleasantly so.

निर्गन्धान्युग्रगन्धानि कुसुमानि विवर्जयेत्।
सुगन्धैर्युक्तपुष्पैः सम्यक् देवं प्रपूजयेत्॥

Dhūpa (incense) is another important article used in worship. The ingredients of incense offered in worship are detailed below, along with the method of its preparation.

घटद्रव्येषु सर्वेषु श्रेष्ठः कुष्णागरुर्भवेत्।
कर्पूरमधिकं श्रेष्ठमगरूपहितं तथा॥
गुग्गुलुश्च तथोशीरचन्दने मध्यमे स्मृते।
श्रीवाससर्जावधमौ तद्वल्लाक्षा घृतं मधु॥
सवैरेतैः सितोपेतैर्धूप उक्तो दशाङ्गकः।
निर्धूमस्फुरदङ्गारे निर्ज्वाले च निरिन्धने॥

(The Paddhati of Īsana-siva-guru-deva,
sāmānya pāda, pūrva, 8, 72-74)

अगरूशीर गुग्गुलुशर्करामधुचन्दनैः।
धूपयेदाज्यसंमिश्रैनर्नीचैर्देवस्य देशिकः॥
गुग्गुलं सरलं दारु पत्रं मलयसंभवम्।
ह्रीवेरमगरुं कुष्ठं गुडं सर्जरसं घनम्॥
हरीतकीं नखीं लाक्षां जटामांसीं च शैलजम्
षोडशाङ्ग विदुर्धूपं दैवे पित्र्ये च कर्मणि॥

The proportions of the articles that go into the making of incense are given thus:

अगरुश्चैक भागः स्यान्निर्यासं द्विगुणं भवेत्।
चन्दनं त्रिगुणं प्रोक्तं मिलत्कर्पूरमिश्रितम्।
उत्तमं धूपमाख्यातं मधुना च परिप्लुतम्॥
चन्दनोशीरसंयुक्तं लघुयुक्तं मधुप्लुतम्।
भागं तु पूर्ववत्प्रोक्तं मध्यमं धूपमुच्यते॥
(उशीरं चन्दनोपेतं मधुयुक्तं घृतप्लुतम्।
भागं तत्पूर्ववत्प्रोक्तं मध्यमं धूपमुच्यते॥)
गुग्गुलं घृतसंयुक्तमधमं धूपमुच्यते॥
(गुग्गुलं घृतसंयुक्तं कन्यासं धूपमीरितम्॥)

If the above is the best quality of dhūpa, here are the details of the dhūpa is midling merit (madhyama) and'the dhūpa which is inferior (adhama):

चन्दनं चैव निर्यासं कुन्दुरूक्षं च कुंकुमम्।
मेघं च कृष्णलोहं च कर्पूरं च क्रमेण तु॥
सप्त षड् भूता वेदांश्च अग्न्यश्विन्यम्बराणकान्।
आहृत्य चूर्णायित्वा तु मधुना च परिपलुतम्।
एतच्छीतारि धूपं तु शिवप्रीतिकरं शुभम्॥

The material known as 'dasānga' is commonly used in worship in temples as well as at home: it is smokless, flameless and does not leave ash or cinder behind. Its main ingredients are black agaru, camphor and guggulu; others are usira, candana, srīvāsa, sarja, lākṣā, ghee and honey.

Burning of incense in front of the deity is usually followed by waving of lights (dīpa, dīpa-darsana, āratrikā or nīrājana); hence the expression 'dhūpa-dīpa'. Lights are also placed in front of the deity throughout the worship ritual. It is customary to use either camphor (karpūra) or three twisted cotton wicks soaked in ghee for waving the light in front of the deity. The lights that are kept burning in front of the deity are cotton wicks soaked in ghee for oil in stylized containers (dīpa-pātra), made of metal. Light-stands are also carved in wood, or made out of clay. In the absence of the above, a cocoanut shell may serve as the light-container. Sometimes palm-leaf is made into a bowl and used.

धूपभाजनमस्त्रेण प्रोक्ष्याभ्यर्च्य हृदाणुना
अस्त्रेण पूजितां घण्टां वादयन् गुग्गुलं दहेत्।
सुवृत्तवर्तिसस्नेहपात्रेऽभग्ने सुदर्शने।
मुण्डमये वृक्षकोटौ तु दीपं दद्यात्प्रयत्नतः॥
तैजजसं दारवं लौहं मार्तिक्यं नारिकेलजः।
तृणध्वजोद्भवं चापि दीपपात्रं प्रशस्यते॥

The light-containing lamp-stand is in its own right a minor divinity: its top represents Agni, the shaft Īsvara and the bottom Prajāpati. When waved, it symbolizes sun and fire.

दीपपात्राधिदैवत्यं मुखे पावकमुच्यते।
दण्डमीश्वरदैवत्यं पादं प्रजापतिस्तथा॥
नीराजनाय तन्त्रं तु वृत्तं वै सूर्यमण्डलम्।
मध्यमं चाग्निदैवत्यं आरात्रिकाधिदेवता॥

It is considered best to have nine lights during worship, five lights are next best; there must, in any case, be at least one light. The light must be consecrated by astra-mantra.

नवदीपयुतं श्रेष्ठं पञ्चदीपं तु मध्यमम्।
कन्यासं त्वेकदीपेन युतं पात्रक्रम भवेत्॥

दीपमेवैकदीपे तु प्रोक्षयेदस्त्रमन्त्रतः।
आरात्रिकविहीने तु पावकेन भयं भवेत्॥

The prescriptions given in the texts refer more frequently to the waving of the lights in front of the deity as a sequence in the worship ritual. The wicks dipped in ghee obtained from the milk of a red cow are regarded as the best (sāttvika). Use of ghee from other cows is the rājasa variety; and the ghee from the goat's milk is tāmasa. In the absence of ghee, pure oil may serve the purpose. However, oil pressed from the seeds of trees are not acceptable, nor ghee from buffalo's milk.

कपिलाघृतेन दीपं स्यात्सितरक्तसितासु वा।
अजाघृतमलाभे तु शुद्धतैलेन वा पुनः॥
कपिलाया घृतं श्रेष्ठमन्यासं मध्यमं भवेत्।
अधमं स्यादजासर्पिः शुद्धतैलं तु कन्यसम्।
सात्त्विकं राजसं चैव तामसं च क्रमेण तु॥
वृक्षीबीजोद्भवैः स्नेहैः शिवदीपं न कारयेत्।
माहिष्येन घृतेनेव शिवदीपं न कारयेत्॥
न मिश्रीकृत्य दद्यात्तु दीपं स्नेहं घृतादिकम्।
घृतेन दीपकं नित्यं तिलतैलेन वा पुनः॥
दीपं घृतयुतं दक्षे तैलयुक्तं च वामतः।
दक्षिणे च सितां वर्तिं वामतो रक्तवर्तिकाम्॥
नैव निर्वापयेद्दीपं देवार्थमुपकल्पितम्।
दीपहर्ता भवेदन्धो काणो निर्वापको भवेत्॥

Mixing ghee with oil for the light is prohibited; light must be either solely with ghee or-with oil. If both lights are used, the lamp with ghee is to be placed on the right of the deity, while the lamp with oil is to be kept on the left. Once the lamps are lit, they must not for any reason be blown out.

It is also suggested that along with the wicks dipped in ghee or oil, camphor also must be used.

वर्त्या कर्पूरगर्भिण्या सर्पिषा तिलजेन वा।
आरोप्य दर्शयेद्दीपानुच्चैः सौरभाशालिनः।।
कर्पूरवर्तिकादीपं दापयेत् सर्वसिद्धिदम्।

Another text gives also the length of the flame that is most meritorious:

श्रेष्ठा युगाङ्गुलज्वाला मध्यमा तु गुणाङ्गुला।
अधमा द्व्यङ्गुलज्वाला दीपा ह्येवं प्रकीर्तिताः।।

Waving of the light in front of the deity is usually repeated with several varieties of light-containers. The light-container may provide only one light (ekārti) or two, three, five, seven, eight, nine or ten lights. It may be in the form of a serpent (nāga-dīpa), chariot (ratha-dīpa), man (puruśa-dīpa), mountain (meru-dīpa), five forms of Śiva (pañca-brahma-dīpa), elephant (gaja-dīpa). bull (vṛśa-dīpa), or pot (kuṁbhārti)

एकद्वित्रिष्वद्रि पंक्तिसंख्याकैः शूलगोगजैः।
नागस्यन्दनपुंमेरुपञ्चब्रह्मात्मदीपकैः।
कुम्भैरारार्तिकैरेतैः भक्त्यायाराधनमाचरेत्।।

The different light-containers are said to symbolize various divinities:

ekārti: Maheśa
dvi : Umā and Maheśa
tri-: Brahma, Viṣṇu and Śiva.
pañca-: the five elements (bhūtas)
sapta-: the seven sages

aṣta: the eight vidyesas
nava-: the nine grahas
dasa-: the ten gaurdians of directions
nāga-dīpa : Vāsuki
ratha-dīpa : Sadāśiva
meru-dīpa : Brahmā
vṛśa-dīpa : Vṛśabha
puruśa-dīpa: Śarabheśa
pañca-brahma-dīpa: the five aspects of Śiva (Īśāna etc.)

The method of waving the lights in front of the deity is also prescribed in the texts. *Kāmikāgama*, for instance, suggests that the first round of waving must be from the head of the deity to the feet, the second from face to the knees, and the third from neck to the loins:

> शीर्षादि पादपर्यन्तं प्रथमं भ्रामयेद्गुरुः।
> मुखादिजानुपर्यन्तं द्वितीयं भ्रामयेत्तथा॥
> कण्ठादिकटिपर्यन्तं तृतीयं भ्रामयेदिति।
> तत्काले दर्शनं कुर्यात्सर्वपापं व्यपोहति॥

Another text:

> उद्धृत्योपरि देवस्य त्रिपरिभ्रामयेद् हृदा।
> पादादि मूर्ध्निपर्यन्तं त्रिस्त्रिःभ्राम्य ततो न्यसेत्॥

The number of lamps placed before the deity may be nine, seven, five, three or one. They represent several deities, who must also be invoked in the lamps and worshipped. Nine lamps represent the nine grahas (according to *Ajitāgama*) or nine Saktis (according to *Kāraṇāgama*), seven the seven mother-goddesses, five the five primary elements, three the three tattvas (pati, pasu and pāsa), and one the goddess Svāhā (wife ofAgni) or Agni himself.

The texts associate the lights with the well-known celestial bodies, and the worship involves the protection from all directions, We read in Ajitāgama (ibid, 10-12).

नवदीपेषु सूर्यं तु मध्ये दिक्षु समन्ततः।
गुरुशुक्रज्ञ चन्द्रांस्तु भौम मर्कसुतं तथ॥
राहुं केतुं च सम्पूज्य विदिक्षु क्रमशस्तथा।
पञ्चस्वग्निं यजेन्मध्ये प्रागादिषु यथाक्रमम्॥

Rudra-yāmala prescribes the places where the articles used for worship are to be kept: sandal-paste, flowers and decorations right in front of the deity; light (if it is a single one) to the right of the deity or in front, and never to the left; incense to the left or in front, never to the right; food-offerings to the right or in front, never at the back.

निवेदयेत् पुरोभागे गन्धं पुष्पं च भूषणम्।
दीपं दक्षिणतो दद्यात् पुरतो वा न वामतः।
वामतस्तु तथा धूपमग्रे वा न तु दक्षिणे।
नैवेद्यं दक्षिणे भागे पुरतो वा न पृष्ठतः॥

The details given in Ajitāgama (Kriyapāda, paṭala 22) relating to flowers etc. are given below:

(अर्चनार्हाणि पुष्पाणि पत्राणि च)

श्वेतै रक्तैस्तथा पीतैः कृष्णैश्च कुसुमैः शुभैः।
अपर्युषितानिश्छिद्रैः कृमिकेशादिवर्जितैः॥
सर्वैरेतैः कृतं यच्च पत्रैश्चैव तथाविधैः।
श्रेष्ठमभ्यर्चनं प्रोक्तं कृष्णैः पुष्पैर्विना कृतम्॥
मध्यमं यजनं प्रोक्तं सितरक्तैस्तु कन्यसम्।

पुष्पाणि तानि वक्ष्यामि श्वेतादीनि यथाक्रमम्॥

(श्वेतपुष्पाणि)

सितपद्मं सितार्कं च मन्दारं करवीकम्।
नन्द्यावर्तं च पुन्नागं मल्लिका जातिरेव च॥
माधवी कुरवं चैव द्रोणं धुत्तूरमेव च।
बकपुष्पं च भद्रा च गिरिकर्णी तथैव च॥
श्रीपुष्पं च वकुलं चैव लोध्रपुष्पं तथैव च।
सिन्धुवारं शमीपुष्पं सितान्युक्तानि तानि तु॥

(रक्तपुष्पाणि)

रक्तपद्मं पलाशं च हयमारं च पाटली।
रक्तार्कं बृहती चैव पिण्डीतकमतः परम्॥
पट्टिका चोत्पलं रक्तं मुनिपुष्पं तथैव च।
कदम्बं चेति रक्तानि पीतानि च ततः श्रृणु॥

(पीतपुष्पाणि)

चम्पकं कर्णिकारं च तथारग्वधमेव च।
हेमधुत्तूरकं चैव कुरण्डं गोक्षुरं तथा॥
असहं शिखिनी चैव पीतपुष्पं प्रकीर्तितम्।

(कृष्णपुष्पाणि)

नीलोत्पलं विष्णुक्रान्तिरतसीपुष्पमेव च॥
कुरण्डं कृष्णवर्णं च कृष्णपुण्पं प्रकीर्तितम्।

(पत्राणि)

पत्राण्यर्चनयोग्यानि समासाच्छृणु साम्प्रतम्॥
बिल्वं शमी मयूरं च तुलसी पत्रमेव च।

हरिताङ्कोलकं चैव धुत्तूरं करवीरकम्।।
नन्द्यावर्तं च मल्ली च द्रोणं चापि तपस्विनी।
सहादेवी च दूर्वा च कुशा भद्रा तथैव च।।
गोक्षुरं शङ्खिनी चैव सिन्धुवारं तथैव च।
वकुलारग्वधद्रूणां पल्लवं चाप्युदुम्बरम्।।
विष्णुक्रान्त्येकपत्रं च धातकी दान्तमेव च।
यवाङ्कुरार्कपत्रं च पत्रमेवं हि कीर्तितम्।।
पुष्पैः पत्रैर्यथालाभैः पूजयेत्परमेश्वरम्।
कनकानि कदम्बानि जातीपुष्पं तथैव च।।
रात्रौ दद्याच्छिवे शेषं दद्याद्देवे दिवानिशम्।
नन्द्यावर्तं भवेत्प्रातर्मध्याह्ने द्रोणमेव च।।
जातिः साये विशेषं दातव्या स्याच्छिवाय वै।

(वर्ज्याणि पुष्पाणि पत्राणि च)

निर्गन्धान्युग्रगन्धानि पुष्पाण्यन्यानि वर्जयेत्।।
अङ्कोलनिम्बवानीरयवधात्र्यादिसंभवैः।
पिशाचक्षीरवृक्षोत्थैर्वाकुचीनीलिकोद्भवैः।।
एरण्डार्जुनसंभूतैः पल्लवैनार्चयेच्छिवम्।
जपाकिंशुकबन्धूकैः श्लेष्मातक्करञ्जकैः।।
भल्लातपारिभद्रोत्थैः कुसुमैश्च तथा भवेत्।
पुष्पमेवं समाख्यातं ततो धूपविधिं श्रृणु।।

(धूपः)

कृष्णागरुसकर्पूरं श्रेष्ठं धूपार्थमुच्यते।
चन्दनागरुनिर्यासैरीषत्कर्पूरसंयुतैः।।
मध्यमस्तु भवेद्धूपः कन्यसो गुग्गुलोद्भवः।
एवं धूपः समाख्यातस्ततो दीपविधिं श्रृणु।।

(दीपः)

गोघृतेनोत्तमं दीपं मध्यमं चाजमाहिषैः।
तिलतैलादिभिः स्नेहैः कन्यसं दीपमुच्यते।।

(दीपसंख्या)

अष्टोत्तरशतं दीपमुत्तमोत्तममुच्यते।
क्रमाद् द्वादशहीने तु द्वादशं कन्यसाधमम्।।
एवं नवविधं प्रोक्तं दीपं तु शिवमन्दिरे।
सदा ज्वलत्प्रयोक्तव्यं यावदष्टोत्तरं शतम्।।
एकमारभ्य दीपं तु यथाविभवविस्तरम्।
चन्दनागरुकर्पूरचूर्णयुक्तं तु यद्भवेत्।।
कार्पासतूलं तेनैव वर्तिं कृत्वा युगाङ्गुलाम्।
पात्रस्थया तया दद्याद्दीपं वै गोघृताक्तया।।
कर्पूरवर्तिः श्रेष्ठा स्यान्मध्यमागरुवर्तिका।
या तु चन्दनचूर्णेन कृता सा कन्यसा भवेत्।।

Vidyalankara, Sastra-Chudamini, Sangita-Kalaratna, Professor Saligrama Krishna Ramachandra Rao, is a well-known scholar who combines traditional learning with modern research. Well versed in Sanskrit, Pali, Ardhmagadhi and several modern Indian languages and acquainted with Tibetan and some European languages, he has written extensively on Vedanta, Buddhism, Janism, Indian Culture, Art and Literature.

In his professional career, however, he was a Professor of Psychology. He has headed the Department of Clinical Psychology in the National Institute of Mental Health and Neuroscience's, Bangalore and the Department of Indian Culture in the Collision College Study Center of the University of the Pacific (U.S.A.) He was the senior associate of National Institute of Advanced Studies (Indian Institute of Science), Bangalore, and Guest Faculty, Indian Institute of Management, Bangalore and member of the Governing Council of TTD (SVCL Research Center), Tirupati. He has been member of Karnataka State Lalitha Kala Academy and Sangita Nritya Academy and Sangita Nritya Academy; he has served on the Agama Board (Govt. of Karnataka). He is President of Silpa-Kala Pratisthana. The Govt. of Karnataka has honored him with the 1986 Rajyotsava Award. He has received awards from Lalita-Kala Academy and Sangita Nritya Academy. He has been Awarded the Veda-Sanman for the year 2000 by the Govt. of India (Ministry of HRD, Sandipani Mahavidhyalaya, Ujjain). He has written more than Sixty Books in Kannada, a Play in Sanskrit, and a Pali Commentary on a Buddhist classic. One of his books on Iconography in Kannada has won the State Sahitya Academy Award, as also another of his Book on the Tirupati Temple.

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